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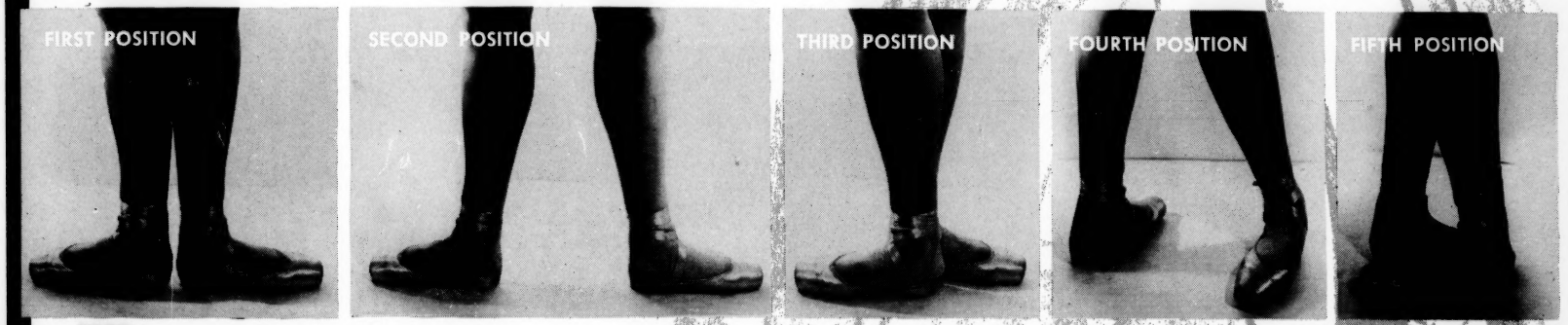

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Convention time is at hand again, and we will be on hand to renew old acquaintances and make new ones. We look forward to this annual "get-together" for it gives us the opportunity to discuss any needs and problems that have come up in the past year and to compare notes on new developments. It will be a pleasure to have you visit our booth.

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FOOTNOTES on the dancing scene

From the Isle of Bali . . .

If a trip to Bali is on your "sometime" calendar, you'll be especially interested to know that an important part of the glory of that fabulous land is about to be transported to our shores. In September, 1952, a troupe of 45 **Balinese dancers** and musicians are scheduled to appear in New York for a four week season, followed by a six month tour of the United States. Columbia Concerts is sponsoring the American appearances, which are made possible by the cooperation and financial support of the Indonesian Republic.

While numerous dancers, including Javanese **Devi Dja,** have presented dances from the tiny island, we have never seen an all-Balinese company, much less one of such elaborateness. A large gamelon orchestra will accompany the dancers in the traditional spectacles, which are part of the life of every small community in Bali. Men, women and children will be included in the company. Legong dances will be performed, according to custom, by young girls who have not yet reached the age of puberty. Dances of sword-fighting and self-defense are, naturally, for the male contingent, and flirtatious choral dances for dainty damosels are among the exotic delights in this promised autumnal feast.

•

More Exotica . . .

The Japanese parliament has been swayed by terpsichorean lobbyists. The government put a 100% tax on all entertainment. The essaying ballet groups of Japan, feeling that this put them in competition with more commercial entertainments, sent a delegation to express their opposition. It was obviously persuasive. The tax on ballet performances in Japan is now 40%.

Graduation Ball . . .

Brandeis University, four years old this spring, is having its first graduation. By way of celebration it announces an impressive Creative Arts Festival on its campus at Waltham, Mass., between June 12th and 14th. For it, **Merce Cunningham** is choreographing Stravinsky's Les Noces, and a solo composition for himself to the music of young, French Pierre Schaeffer. The music of the latter sub-titled Symphonie pour un Homme Seul, is, according to the composer, experimental synthetic music based on sounds in an industrial civilization. About fourteen dancers, culled from Boston and New York, will appear in the June 14th premiere of Les Noces. These include **Ronnie Aul, Natanya Neumann, Anneliese Widman, Donald McKayle, Joan Skinner, Remy Charlip, Jeanne Melsher, Marianne Preger** and **Ben Carber.** Other works on the festival program include a new Leonard Bernstein opera called Trouble in Haiti and a Marc Blitzstein adaptation of Kurt Weill's Threepenny Opera.

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On the Beam . . .

Kurt Jooss recently won a law suit in the German courts. He sued the producers of Sensation in San Remo (a German film) for borrowing freely from his famous Green Table ballet . . . **Mary Clarke,** DANCE Magazine's English correspondent, has accepted the position of Assistant Editor on Arnold Haskell's Ballet Annual . . . The U. S. Census Bureau predicts that a record crop of babies will appear in 1952. Their guess is four million, something like a hundred thousand more than even in 1951. Dancing teachers, take note . . . **Jean Louis Barrault,** to appear in New York in November, will have one mime play, called Baptise, amidst his repertoire. This will be based on the extraordinary pantomime scene he did in the film Les Enfants du Paradis. He is listed as choreographer . . .

A scene from **Agnes de Mille's** new Civil War ballet will be putting people on their heads, literally. There is a sequence therein, choreographed for the legs of men who are seeing the world from the up-side-down angle . . . **Erik Bruhn** left to rejoin the Royal Danish Ballet on May 9th, the day after Ballet Theatre finished its valiant two week stint at the Warner Theatre.

•

Sad to Announce . . .

On May 5th Pearl Primus gave what may be the last dance performance to be held at New York's **Museum of Natural History.** Since 1942, regular ethnic programs of tremendous interest have been held there. Now, the budget experts think it expedient to call the whole thing off. There is a faint indication that if and when a new auditorium is built, dance will be included in the Museum's plans once more.

Until 1949 the Museum series, called Song and Dance Around The World, were free to the public. Since then, aspiring to more ambitious programs, and desiring to pay the performers reasonably, a nominal charge has been made. Apparently it hasn't been enough to calm dat ole debbil, deficit.

The Museum's narrow and inadequate stage has never inhibited the many great dancers who have appeared on it. Dances of Korea, Greece, Africa, India, Indonesia, Israeli, Poland, Russia, Japan and scores of other countries, including the United States, have been colorfully and invitingly presented. The programs have lived up to their intention of "creating a further understanding among the people of the world."

Our grateful thanks to Mrs. Hazel Lockwood Muller, the Museum's Supervisor of Lectures and Dance, for her devoted and very capable direction through these years. The enriching contribution of the Museum of Natural History's dance series will be long remembered. And, we hope it will also be restored.

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No Ballet for Football Players . . .

True to our word, we asked **John A. Scannell,** head of the Department of Physical Education at the University of Notre Dame, if it is correct that ballet training is required for aspiring Notre Dame athletes. Said Mr. Scannell, "While I, personally, feel that ballet training might well benefit anybody, I can assure you that it is not a part of the program of this department, nor has it been in the past 23 years, since which time I have been connected with it." We somehow doubt that things were different before, but thanks for setting us straight.

•

Company On Home Ground . . .

Jacob's Pillow Dance Festival, which opens on June 27th, will have over fifty performances in its ten week season. During the first, fourth, sixth and tenth, the performers will be the newly formed Jacob's Pillow Dance Festival Company, which is scheduled to make a large tour next season. Each of the four programs will consist of different dances from the ample repertoires of the performers.

Living up to Ted Shawn's oft-expressed opinion that "the art of Dance is too big to be encompassed by any one system, school or style", the company is eclectic. **La Meri** will handle the ethnic representation; **Myra Kinch,** modern; **Tatiana Grantzeva, Polajenko** and **Ralph McWilliams,** ballet. **Richard Stuart** and **Vanya,** exhibition ballroom. **Ted Shawn** will dance briefly, and be the commentator.

•

Tapering Off . . .

The New York concert season, so lively until now, fades out this month, with only four performances scheduled: **Ronnie Aul** at the 92nd St. "Y" on June 1st, at 3 p.m.; **Sophia Delza** in a program of Chinese Action Dances at N. Y. University on June 2nd; **Salvatore Guida,** June 6th, at Carnegie Recital Hall; and **Olga Balansenowich** at the Amato Theatre on June 25th.

•

Movie-Time . . .

After many deliberations, it has finally been settled. The contract is signed, and **Igor Youskevitch** will appear in Gene Kelly's production, Invitation to the Dance. This will be the famed dancer's first feature motion picture . . . **Oliver Smith,** co-director of Ballet Theatre, will design the entire MGM production, which goes before the cameras early this summer . . . **Valerie Bettis** will be choreographing her second Rita Hayworth film—Salome, and the Dance of the Seven Veils.

A Candle for St. Jude, the English novel about ballet which was recently televised, has been bought by 20th Century Fox. . . . MGM is preparing a three-part film, two of which are about dancers. The picture will be called Three Loves. One section, called Mademoiselle, will star **Leslie Caron.** The other love is a problem of **Moira Shearer's**—The Jealous Lover . . . **Michael Kidd** is to choreograph the new Fred Astaire picture, also about amour, called I Love Louisa.

•

Yes, Eight Different Giselles . . .

Staff photographer **Fred Fehl** is working on a dance book unlike any other. He has between three and four hundred action photos of eight contemporary ballerinas in the role of Giselle. How different the interpretations of **Markova, Danilova, Toumanova, Alonso, Gollner, Slavenska, Kaye** and **Hightower!** Mr. Fehl's book should be a reference source for balletomanes, and a settler of dance arguments for many years to come.

•

Something Old, Something New . . .

Valerie Bettis will also create the choreography for Streetcar Named Desire, the dramatic work based on the Tennessee Williams play, scheduled for the new Slavenska-Franklin company next fall. **Alex North** will do the score. In the meanwhile the 'old" company (with larger corps de ballet, **Danilova** as guest star, and no new repertoire) will appear in an unprecedented series of week-long summer engagements at summer theatres throughout New England. After performances at Robin Hood Dell (July 10) and Lewisohn Stadium (July 19) the schedule is: week of July 21st, Westport, Conn.; of July 28, Dennis, Mass. (Cape Cod); of August 4, Jacob's Pillow; week of August 11, Algonquit, Maine, and week of August 18, Newport, Conn.

•

Chicken in the Rough . . .

Marina Svetlova, just returned from 70 concerts and a 16,000 mile tour, reports that she's got a new one for the books. After the performance was over in a small western town she went with the town dignitaries to the dinner to which she had been invited. She found a tremendous reception hall, filled with people who were all seated, as for a performance. At the end of the room was a table set for six. The dinner, and chicken dinner at that, was for the six special guests. The other invitees just sat and watched the chicken-eating. Guess it can be amusing, at that.

•

In Action . . .

Betty Lind was the very competent choreographer for the Equity Library Theatre production of One Touch of Venus which was performed this month in order to give Broadway a chance to look and see. The excellent dancing cast consisted of **Joana Belkin, John Castello, Peter Deign, Frank Derbas, Ray Hamilton, Gay Harlan, Merrill Hilton, Charlotte Leslie, Mara Liebow** and **Renee Slade.**

Jean Leon Destine and his Haitian group went into the Roxy show on May 16th . . . **Bambi Linn** and **Rod Alexander** delighted the opening night audience at the Persian Room with their lilting dancing . . . **Hadassah,** seen many times on the concert stage, appeared this month at the Israeli night-club, Habibi, (without lowering her standards one iota).

•

Dancing Daughter . . .

In New Delhi, India, there were public demonstrations against the immodesty of a nation-wide beauty contest. The modern faction won out, and **Mrs. Indrani Rehman** was chosen to represent India at the International finals for "Miss Universe." Mrs. Rehman, of Indian-American descent, is a dancer, and the daughter of Esther Sherman of Minnesota (well-known, under the name of **Ragini Devi,** as an exponent of the Bharata Natyam school of Indian dance).

The final competitions will be held at Long Beach, Calif., on June 22nd.

continued on page 51

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direct from PARIS....

All doubts about how Paris would accept the **New York City Ballet** are now dispelled. The opening appearance of the company, on May 10th, was hailed by audience and press in the most widely enthusiastic manner possible. Cheering, prolonged applause, and curtain calls beyond count were part of the reception that met the first foreign dance company ever to give a full-length program at the historic Paris Opera House. The program consisted of Swan Lake, La Valse, The Cage and Bourree Fantasque. **Maria Tallchief, Nora Kaye** and **Janet Reed** were especially singled out. Balanchine was dragged onto the stage twice, and was cheered by both audience and performers. Ambassadors and government officials mingled with representatives of the world press. . .

On May 7th, the **Marquis de Cuevas Grand Ballet** presented the first evening of ballet (at the same 20th Century International Arts Exposition), offering two premieres at the Theatre des Champs-Elysees. **John Taras'** Cordelia, with music by **Sauget** and costumes and sets by **Jacques Dupont,** proved to be unexciting, although the music is excellent. Coup de Feu, with a witty score by **George Auric** and choreography by **Aurelios Milloss,** of Milan's La Scala, misses being amusing, in spite of a theme that is both funny and challenging. . .

Maria Tallchief reports that what she found most intriguing about the three-week Barcelona engagement was the vivid and intense audience appreciation. One evening, toward the end of the engagement, enormous boxes and scores of covered cages came into the theatre. At the end of the performance, astonished dancers and weeping ballerinas were almost lost among the hundreds of white pigeons that were released from the cages and the flowers that covered the stage in this ne plus ultra of Spanish appreciation. . .

The Paris Association of Writers and Critics of the Dance gave a luncheon Chez Francis (remember the opening scene of the Madwoman of Chaillot?), for Milloss and the stars of Cordelia and Coup de Feu. Among those present were **Ethery Pagava** (just returned from Milan, where she danced Coppelia), **Jacqueline Moreau,** star of the Paris Opera Ballet, and **Tony Lander,** leading Danish ballerina. . .

Jerome Robbins joined the company here after three weeks in Israel. He had 85 pupils there, whom he organized into three different groups. With the professional dancers he staged his ballet, Interplay . . . **Genevieve Lespagnol** and husband **Boris Tariline** have just returned from Florence, where they danced under **Leonide Massine's** direction in the opera Armide by Rossini. They report that Massine is continuing to revive rarely performed masterpieces of the past, and they shall return to Italy in June to dance in Rossini's Guillaume Tell at the Maggio Fiorentino.

Saul Colin

photos by Ildo

New ballets Coup de Feu and Cordelia were premiered by the Grand Ballet du Marquis de Cuevas at the Paris 20th Century Exposition. Left: Rosella Hightower and Vladimir Skouratoff in the Milloss-Auric Coup de Feu. Right: Dolores Starr and Serge Golovine in Cordelia, choreography by John Taras, music by Henri Sauget.

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REPORT FROM LISBON

The Sadler's Wells season of 12 April performances in Lisbon ended in an apotheosis of glory for **Dame Ninette de Valois**, and the **Sadler's Wells Company**. There were many parties, "fiestas" and demonstrations of great enthusiasm. After opening night the entire company was invited by **Dr. Duarte de Figueiredo**, director of the San Carlos Opera House, to a typical Portuguese restaurant, where "fados" were sung by well-known "cantadeiras"; the President of the Republic and the diplomatic corps made them welcome; the press was enthusiastic, and expressed surprise at the frequent changes of cast, as well as delight over the discipline of the corps de ballet. The public were tremendously enthusiastic about classic ballets like Swan Lake or Ballet Imperial.

A public not used to ballet naturally prefers the classics, and depends on the advertised stars. There was, therefore, a certain amount of disappointment when it was learned that Fonteyn and Somes would dance in only four Lisbon performances. The program was finally rearranged to everyone's satisfaction. Margot Fonteyn was admired as much for her sensibility and artistry as for her technique.

The San Carlos in Lisbon and the Teatro Rivoli in Oporto, where six performances were given, were sold out at every performance, and it is estimated that the company made about $60,000 for the eighteen performances.

It was noted that backstage, during the run of the ballet, there was a note on the San Carlos billboard that read "Dancers are reminded not to touch or EVEN BREATHE on the scenery, owing to the difficulties presented by the steep stage."

The Verde Gaio, headed by **Francis Graca** and choreographers **Violette Quenoille** and **Ruth Walden**, have presented a new ballet based on well-known Chopin music. The special Portuguese folk ballets gala evenings of the group have been received with much warmth...

Danzas y Cantares de America Hispanica, the company formed by Joachim Perez Fernandez, came to Lisbon for ten days and stayed for six months, prior to their appearance in France. They plan to stay in Paris for the summer and shall appear in New York in the Fall. It is a well disciplined company, especially strong in male dancers. The costumes, scenery and lighting are rich and competent; the choreography is original and interesting, even if, especially in the case of the women, it has too much classic ballet. Pianists, guitar players and singers are good, too.

Luigi Gario

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It's recital-time, U.S.A., and tens of thousands of dance teachers in 48 states, Alaska and Hawaii, and many hundreds of thousands of dance students are presenting the fruits of the year's labor. Some recitals will be well-organized and show fine training, others will not. But all will probably suffice for excited parents to enjoy the first public appearance of their offspring.

Was there ever a mother who did not secretly feel that the presentation of her child on the stage was some generous gesture permitting her friends and neighbors to share the delights *she* is privileged to enjoy as a mother? Or a father who wasn't near tears as he watched his "baby" achieve the grown-up status of being a performer? Is there an adult who once appeared in a school recital who doesn't remember the feverish excitement, the unutterable mortifications, the jubilant sense of achievement?

The distance between the early school recital and the performance of a professional dancer seem many dream miles apart, but it is note-worthy that Frederic Franklin made his debut in the dance world at the age of ten as a bunny. The fact that shortly before his entrance he asked his mother if he could be excused from appearing, seems quite funny now.

Imogene Coca, now a famous comedienne and satirist, will never forget that at her first performance, her father (who was offering his services as conductor of his own small band for the occasion) repeated her number three times. Little Imogene had been taught only enough to go through the music once. She improvised the rest. And she's been trouping since.

Who doesn't have a story to tell, a blush or a giggle to offer? Memory brings back the shaking knees, the bow untied onstage, a colleague who got sick to his little stomach.

A friend remembers running backstage, at the age of three, after appearing in a solo autumn dance before what seemed a mammoth audience. Where was Mother? Mother was off-stage, waiting to offer a bottle of warm milk. The young performer found a corner, and, in her chiffon costume, lay down upon the floor and drank her bottle to the last drop, comforted from her exertions.

There are good and bad in the practises of recital-time. We hope that standards of teaching and of handling recitals will continue to improve. Because, each year, as we listen for the turtle dove, we also listen for the stir of those first tenuous recital performances.

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LONDON DATELINES

The Sadler's Wells Ballet had a triumphal short visit to Portugal in April and **Margot Fonteyn** enjoyed a great personal success. The one ballet taken which failed to please the Portuguese was Facade; they simply did not think it was funny. **Dame Ninette de Valois** flew back on April 24th in order to attend the Theatre Ballet's opening at Sadler's Wells but her plane was delayed and she arrived too late for the performance. London gave the younger company a great welcome back although it was widely remarked that the dancers, especially ballerina **Elaine Fifield,** seemed tired after their long American tour. The company have a heavy season ahead of ballet performances and appearances in the operas at Sadler's Wells. On June 18th **The Rakes Progress will be added to their repertoire, and John Cranko will produce a new ballet in time for the Edinburgh Festival. . .**

Carmen Amaya returned to London for a brief season at the Cambridge Theatre in April but did only fair business. Her company is disappointing and the production poor. Amaya herself, however, is still superb in flamenco numbers, burning up the stage with her furious energy.

She was followed at the Cambridge on May 19th by the Yugoslav State Company in a programme of national dances called Slavonic Rhapsody. This professional company of 40 dancers, formed in Belgrade in 1948 at the request of Marshall Tito, was on its first visit to London. . .

Moira Shearer arrived home from Hollywood early in May looking well and lovely and showing everyone the new bath she brought home for her expected baby. . .

Indian dancer **Hima Kesarcodi** gave a two-week season at the Arts Theatre from April 22nd but did not have the unqualified success she enjoyed on the Continent. . .

Ballet Workshop has justified its existence afresh with the production of **Michael Holmes'** ballet Palisade, a terrifying study in persecution, both mental and physical, in which **Michel de Lutry** gave an astonishing performance. . .

English dancers **Rex Reid** and **Joyce Graeme** are home from Australia (they went with Ballet Rambert and remained several years) and are settling in London. Rex Reid may produce his aboriginal ballet Corroborree for Dolin's Festival Ballet.

Mary Clarke

dance *magazine*

Volume XXVI — No. 6
June, 1952

the largest, most widely read dance publication in the world

IN THIS ISSUE

ON THE COVER

Harold Lang, star of Pal Joey, flings his coat with dashing aplomb. And why not?—what with a circuit of operations that includes ballet companies, Broadway, TV,—and Hollywood in the offing, too.

3	Direct from Paris	Saul Colin
4	Report from Lisbon	Luigi Gario
7	Recital-time, U.S.A.	
8	London Dateline	Mary Clarke
10	The Season in Review	Doris Hering
11	Offstage Informals: a pictorial	
12	Pal Joey and three other musicals	Nelson Lansdale
16	Canadian Festival: a review	Herbert Whittaker
18	To be seen in Films: pictorial	
19	The New Danseuse: Emma Livrey	
20	Concerning the Copyrighting of Dances	Nelson Lansdale
22	Dance of the Dreaming Times	Beth Dean
24	Relaxation and Balance	Milton Feher
28	Pilates Exercises	Joseph Pilates
29	Thank you, Agnes	Eileen O'Connor
30	Operation Toe Shoe	
31	Basic Facts of Tap Technique	Georgie Tapps
32	Young Dancers in Performance	
38	The Tragedy of Emma Livrey	Lillian Moore
42	Studio Management: Summer Schedules	Toni Holmstock

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284

coming . . .

in the JULY issue

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at last, an appraisal (and lots of pictures) of the little-known company that is said to be "the best in the world."

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by doris hering

the season in review

Nina Fonaroff and Company
92nd Street "Y"
March 29, 1952

Two rather inhibiting themes filter recurrently through the works of Nina Fonaroff. One is the theme of isolation—the difficulty of being understood and accepted by one's fellow men. Miss Fonaroff usually expresses this through a pathetic puppet as in BORN TO WEEP, MASQUE, and MR. PUPPET (which opened this program).

The other theme is that of domination—the hysterical demagogue holding sway over a clump of grovelling, bestial humans. This was used in THE FEAST and to an extent in MASQUE.

In LAZARUS, her ambitious new group work, Miss Fonaroff has combined both themes. As he stalks (puppet-like) among the living, always conscious that he alone has tasted death, Lazarus is the ultimate in isolation. His fellow men not only shun him but punish him. And the Roman emperor, as he alternately crouches and springs on a platform above his cringing followers, is the ultimate in domination.

But reaching ultimates is a little like turning into a blind alley. The choreographer has been impaled by her theme. One had the feeling of tethered activity that fed upon itself rather than carrying forward in a true dance momentum.

And this was strange, for Miss Fonaroff knows how to create vital dancing, and she can do wonders with lighting and stage space. In LAZARUS she used three distinct areas—upstage left with part of the blue cyclorama exposed for the scene of Lazarus' resurrection; upstage right with the remainder of the cyclorama temporarily exposed for the Roman court; and center stage for intermediate action. The effect was of a nobly sculptured triptych—somewhat unreal but visually arresting.

The dramatic implications seemed unreal, too, despite moments of daringly beautiful dance design like the wide encircling gestures so warmly projected by Natanya Neumann as Mary, sister of Lazarus; the sad, weighted waist bends of Bertram Ross as Lazarus; and the magic moment when Lazarus stood stony still while the Roman emperor (powerfully portrayed by Ronne Aul) clambered furiously about his limbs like some dreadful predatory vine enveloping a dead tree trunk.

Yes, despite these moments the dance life was stifled by a negative philosophy and by a choreographer who somehow had lost faith in the communicative powers of her own medium and relied instead upon literary and graphic detail.

John Stewart McLennan's score for two pianos was violent but seemed to go nowhere. It was played by Phyllis Rappeport and Gershen Konikow. Miss Fonaroff's interesting company consisted of Shirley Galef, Jack Moore, Doris Ebener, Martha Kolodny, Marian Van Loen, Gloria Newman, Margaret Newman, Leslie Snow, Jack Ashenfelter, John Carbone, Murray Gitlin, Charles Noble, Dale Sehnert, and George Hall.

May O'Donnell and Dance Company
April 6
92nd Street "Y"

After seven years (if memory serves us correctly) of creative silence, May O'Donnell brought forth a concert that fairly glowed with inventiveness. And she trained a company to do her dances justice. In fact, she polished her dancers until they performed on a single shared breath and with a delightful air of solemn playfulness.

There were three group works — *Dance Sonata* (Charles Jones), *Suspension* (Ray Green), and *Ritual of Transition* (Edgar Varese). Each was based upon a different kinesthetic approach. *Dance Sonata* was full of masses of outgoing energy and big, free explorations of space and rhythm. At the outset it seemed a little like a technique demonstration in its orderly groupings and variations of dynamic impulse, but as it gained momentum, the dancers seemed to set each other on fire until all were jumping and leaping like young titans.

In *Suspension* the dancers turned inward to explore the stilly depths of cosmic energy. To the limpid music of Ray Green they hovered like planets in a state of constant motion without spatial progression and created a mood of ineffable peace. There were stunning visual effects embellished by the use of suspended geometrics in the background and a soloist (Miss O'Donnell) who twisted on blocks upstage with a sinuous self-absorption.

The energy in *Ritual of Transition* was not cumulative as in *Dance Sonata* or axial as in *Suspension*. It seemed, rather, to pour in a steady flow. Again there was fun for the eye in the sculptured formation of the men and the tantalizing way in which Miss O'Donnell, standing on a high block upstage, stretched her foot into space and then quietly replaced it on the pedestal. But the esthetic intent was not clear.

For her four solos Miss O'Donnell foresook the realm of abstraction where she functions so securely and devised dances of dramatic content. . . a high pristess performing a rite of spring (*Magic Ceremony*); the final conflict of Lavinia Mannon in Mourning Becomes Electra (*Act of Rununciation*); Lady Macbeth (*Descent into Epilogue*); and the mystery of the Sphinx (*Spell of Silence*).

Magic Ceremony (Henry Cowell), although it seemed long, was tremulously alive. In *Spell of Silence* (Charles Ives) there was a cool majesty that made an extremely simple dance seem richly dimensioned. As she lay on the floor, leaning on her elbows, with her hands crossed to her shoulders and her face glowing in a late-day light, Miss O'Donnell caught the timelessness of the Sphinx concept even before she made a single gesture. But the other two solos, though reasonably sophisticated in design, lacked dramatic conviction.

All of the music was fresh to the ear and wonderfully suited to dancing. And Charlotte Trowbridge's costumes were uniformly handsome.

The dancers for this tasteful and satisfying event were Nancy Lang, Robert Joffrey, Marion Andersen, Ruby Gluck, Margery Gray, Sonya Gray, Helen Jaworski, Sheila Zadra, Sophie Sieniewicz, Gerald Arpino, Roy Graves, Jonathan Watts, Arthur Yahiro, and Zenaide Trigg.

Theatre Dance, Inc.
April 6
92nd Street "Y"

In each of its concerts Theatre Dance, Inc. wisely cushions the untried works with a few proven ones that have been performed elsewhere. This helps to temper the hasty breath of experimentation.

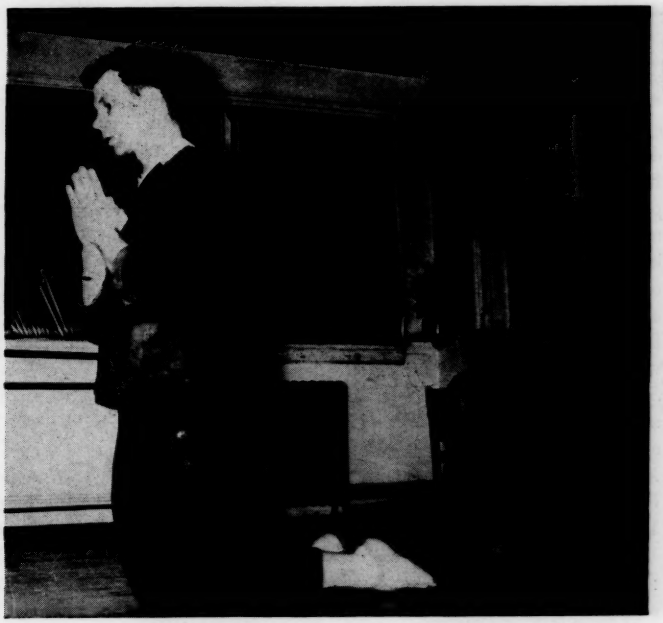
Hastiest of breaths was that of Emy St. Just, who contributed a group piece called *Oh, Sister Joy!* Miss St. Just has been in the theatre long enough to have some sense of responsibility toward her audience. And so for her to perpetrate this tasteless orgy in pseudo-Balinese style was a sin against her

continued on page 44

walter owen

Mrs. Eddie Gay and Thomas Sheehy, president of the Associated Dancing Masters of Southern California, dancing the new "The We" dance. It's said to be sweeping the west coast teenagers almost off their feet.

Seems like Ballet Theatre stars are just like other people. Standing outside of the Warner Theatre, in New York City, are (left to right) Paula Lloyd, Ruth Ann Koesun, Erik Bruhn, John Kriza and Jenny Workman staring at another Times Square attraction. They were on their way to dinner between shows during the company's two week engagement at the Warner. They shared the bill, four times daily, with Hollywood's Errol Flynn.



morris beck

Merce Cunningham, in rehearsal, choreographing Stravinsky's Les Noces. In the background are Jo Anne Elsher and Marianne Preger. Performance is scheduled for June 14th at Brandeis University, Waltham, Mass., as part of a Creative Arts Festival to be held there from June 12th through 15th.

Colette Marchand rehearses with star Maurice Chevalier between performances of the current Paris extravaganza, Plein Feu (Full Fire). Paul Godkin is the leading male dancer as well as the choreographer of the French smash-hit.

serge lido

a revival improves on the original "PAL JOEY" - - -

and three other musicals: survey of the season on broadway

From left to right: John O'Hara, author of "Pal Joey", singer Vivienne Segal, choreographer Robert Alton and composer Richard Rodgers.

by nelson lansdale

• When his patience ran out late in March, *The New Yorker's* Wolcott Gibbs (who has had to put up with all of it) described the theatrical year as "this gruesome season." Revivals of Maugham, O'Neill, Odets, Shaw and Shakespeare provided most of the dramatic high spots, and even musical comedy declined in quantity, and to some extent in quality. When *Dance Magazine* (June, 1951) looked over the field a year ago seven productions were up for appraisal. Because these seven musicals included *Guys and Dolls, The King and I* and *Call Me Madam,* this year we are concerned with only four newcomers. (*Flahooley, Seventeen, Two on the Aisle* and *Music in the Air* came and went. *A Month of Sundays* and *Curtain Going Up* expired on the road in pre-Broadway tryouts. *Wish You Were Here,* the musical version of Arthur Kober's *Having Wonderful Time,* and Leonard Sillman's *New Faces of* 1952, both open too late for discussion here and now.)

In a nearly catastrophic season, it is perfectly appropriate then that the best of the musicals, and (as the columnists say) Broadway's hottest ticket, is a revival of one on which the curtain first went up late in 1940. This was the original Rodgers and Hart *Pal Joey,* based on John O'Hara's short stories, which in 374 performances catapulted Gene Kelly to stardom, pushed a little-known singing dancer named June Havoc up the ladder toward the Big Time, and gave a singing chorus boy named Van Johnson *his* first big chance.

For the revival, the book — often called the first musical with an adult story — is unchanged; so are the words and music, which were not widely heard off Broadway because of a recording strike. Vivienne Segal again brings her acidulous authority to the role of Vera, the society dame who supports the perfect heel in his rise from low-life nite life to the "big time" club of his dreams. With the possible exception of the Pet Shop scene ("I Could Write A Book") Oliver Smith's decor in general seems an improvement over Jo Mielziner's original. Harold Lang, who graduated from Ballet Theatre to *Make a Wish* and *Kiss Me, Kate,* has taken over the Gene Kelly part. Robert Alton, who staged the dances in the original, has staged dances and musical numbers in the revival, and supervised the entire production.

What explains the fact that although the original survived mixed notices and had a successful run, the "revived" *Pal Joey* will almost certainly run longer, and give more pleasure to more people, than the original??? For the answer to this one, your reporter — who saw the original *Pal Joey* three times, and with pleasure — went to choreographer Robert Alton, whose Broadway assignments have included three other Rodgers musicals (*Higher and Higher,*

bob golby

Harold Lang, the ruthless charmer, cavorts in low-life fashion at a Chicago joint. The dance, Happy Hunting Horn.

bob golby

Joey Looks Into the Future is the ballet which ends the first act. Fancy and smooth, with reesplendent Vivienne Segal in the background, Lang dances with Helen Gallagher in his own club-to-be.

By Jupiter, Too Many Girls), three by Cole Porter (*Leave It To Me, DuBarry Was A Lady, Panama Hattie*), four *Ziegfeld Follies, The Show Is On,* with Beatrice Lillie, and *The Streets of Paris,* which made Carmen Miranda a star. With this background, and a seven-year stint for M-G-M — during which he turned out the choreography for such screen hits as *Easter Parade, The Pirate, Words and Music,* and *Annie, Get Your Gun* — Alton ought to know if anybody does.

Alton explains it this way: "When I was assigned to the revival, I knew that people who had loved the show originally had built it up in their minds over the years, and probably believed that it was a much better show than it was. This became a challenge to me, and I staged it from the viewpoint of making it the great show they thought *Pal Joey* was."

"I had forgotten the original *Pal Joey* choreography completely. I compose choreography spontaneously, and never make graphs or charts. I never do anything about choreography until I'm actually in rehearsal. I don't want to repeat myself so I forget it purposely. To my knowledge there is only one little step the girls do in *Pal Joey* now which was in the show originally."

"I made the numbers much bigger. For instance, originally for the first-act finale ('Joey Looks Into the Future') I had sixteen girls, eight boys, Gene Kelly and a specialty dancer, with Miss Segal. Now I have added about twelve more people to it. The settings and costumes are much more elaborate. Harold Lang has a ballet solo which Gene Kelly didn't do (Kelly danced, instead, with a partner and six other girls). "Happy Little Hunting Horn" now numbers about 32 people; originally only Kelly and twelve girls appeared in it."

"Lang is basically a marvelous ballet dancer; although

The rowdy goings-on are in "Paint Your Wagon." Mary Burr and James Tarbutton dance a Can-Can.

bob golby

Kelly had studied ballet at that time, he was more familiar with tap and jazz. Harold Lang is certainly by far the best singing-actor who dances in the theatre today; Gene Kelly is a great motion picture star with a vast following, because he's a singing-acting expert, probably the hardest thing to find in show business."

"Mr. O'Hara, Mr. Rodgers and I are all delighted with Lang's conception of Joey. It was a challenge to him to follow Kelly in the part, and we are delighted with the way he has met it. Kelly played the role as somebody who was already a complete heel; Lang is not as vicious or as conniving; he goes through a sort of transition before your eyes, and you know by curtain time that his next adventure in life will bring out all the worst in him."

Alton also has warm praise for Robert Fortier, who has the expanded Van Johnson part. A onetime lifeguard at Santa Monica beach, Fortier caught Alton's attention in *Show Boat,* in which he was only a little more important than the painted scenery. He was cast for his present role sight unseen by producer Jule Stein, at Alton's request. "That Terrific Rainbow", which he does with Helen Gallagher, will stand as a permanent parody on trashy night-club floor shows until a better comes along.

Broadway's other musical sellout is *Top Banana,* produced by a daughter (Paula) of the late Fred Stone, and by a nephew of comedian Ed Wynn (Michael Sloane). In some respects, it seems a throwback to the heyday of these beloved stars.

Ron Fletcher did the choreography and Bill Callahan is the featured dancer. Since Callahan has subsequently appeared in *Something for the Boys, Mexican Hayride* and *As The Girls Go,* it may not be quite fair to say that he has never been as good as he was in *Call Me Mister,* but it is true. And to be quite fair about *Top Banana,* it is a show for the tired businessman, who must by this time be tired of the Winter Garden even if he likes Phil Silvers, a singing dog, and undressed girls in old-fashioned production numbers. Maybe the audience should be restricted to tired businessmen; certainly anybody who goes to *Top Banana* for the dancing in it is wasting his time. On the other hand,

no dancer can be any better than the material — musical and choreographic — he has to work with. Better luck next time, Mister Callahan.

Three Wishes for Jamie is an odd mish-mash of choreographic styles. Eugene Loring, of *Billy the Kid* fame, created the dances when it was tried out in California, but by the time it reached Broadway was credited with only one number ("Trottin' to the Fair"). Then, featured dancer Peter Conlow, a graduate of *As The Girls Go, Lend An Ear* and *Courtin' Time* on Broadway, asked Herbert Ross to do his "Expectant Father" number. This solo for Conlow, who is bright as a button, is five minutes to be grateful for. Most of the choreography, by Ted Cappy, and Ralph Blane's music and lyrics, are pleasant but undistinguished. Nobody wants to go on forever listening only to Cole Porter and Richard Rodgers, or watching dances by only Agnes de Mille and Jerome Robbins. New stars in both these skies will do much to brighten up Broadway. Cappy and Blane don't hurt but they don't help either.

Agnes de Mille, who can now look at her name in print on the list of best-selling authors whenever she feels inclined, did the dances and musical ensembles for *Paint Your Wagon*. Miss de Mille knew that another period musical about the west with her choreography was in danger of looking like a warmed-over *Oklahoma!* She has tackled this problem with her usual intelligent forthrightness, and the result is dances which are violent, even almost obscene, in their attempt to get away from *Oklahoma's* dulcet mood. Only two of the principals — Mary Burr and Gemze de Lappe — have any very impressive dance history. But the action of *Paint Your Wagon* is carried forward by singers who can also dance, instead of by a complete corps of substitutes, as in *Oklahoma!* It is far too soon to detect a trend, but this leaning toward dancers who can sing and vice versa, is certainly the direction in which progressive musical comedy in America — the most progressive in the world — is headed. If Alan Jay Lerner and Frederick Loewe, who came up with *Brigadoon*, have failed to top "It's Almost Like Being in Love" with anything from *Paint Your Wagon*, and they have, that's just too bad. *Wagon* may be progressing only slowly along the path leading to the future, but at least it's headed in the right direction.

The finale of Ted Cappy's Trotting to the Fair in "3 Wishes for Jamie." Peter Conlow is in the striped suit center right.

eileen darby

Rose Marie and ensemble in a dance called Sans Souci in "Top Banana."

john bonnewitz

the 4th Canadian BALLET FESTIVAL: a review

by Herbert Whittaker,
drama critic of The Globe and Mail of Toronto, Canada

• The Fourth Annual Canadian Festival was held at the Royal Alexandra Theatre in Toronto, May 5th through 10th, 1952. Twelve companies, coming from a radius of Halifax and Vancouver, were invited to participate (the first festival, held in Winnipeg in 1948, had three participants). The purpose of the Festival is excellent, but its artistic results, though stimulating, are still variable.

During this season, the merit of the Winnipeg Ballet rose like a Rocky Mountain range over the prairie of the other performances. Gweneth Lloyd's dancers worked at such a high level that in comparison, they seemed to have attained Sadler's Wells' standards. They contributed three works from their extensive repertoire — Miss Lloyd's musical comedy burlesque, *The Shooting of Dan McGrew*, — her lovely flowing symphonic work, *Concerto*, and *Ballet Premier*, for which Arnold Spohr has done the choreography.

Although *Concerto* was the most satisfying work, *Ballet Premier* commands a certain added admiration. Here is a first major work composed by the company's leading male dancer, who owes his entire training to the Winnipeg Ballet. Here, surely, is the kind of development which must crown the achievement represented by the Ballet Festival if it is to be more than a prize pupils' show.

And *Ballet Premier* can stand on its own merits. Danced to Mendelssohn music, it tackles a traditional work without aid from narrative, novelty or startling setting. It is still recognizable as the work of a young choreographer, in its swift statements and rapid changes and even in its failure to probe the musical opportunities deeply, but there is obviously talent here.

No choreographer showed to better advantage during the week. It is also true that, apart from Miss Lloyd, no choreographer had dancers of the Winnipeg Ballet calibre to work with. If Celia Franca's newly-formed National Ballet of Canada had been taking part, there would be comparisons on a high and profitable level. But, that organization is not yet sufficiently sure of itself, financially or artistically, to stand opposite the 15-year old group headed by Gweneth Lloyd.

Kay Armstrong, of Vancouver, has attracted attention as a choreographer of freshness and invention. However, Vancouver's Le Ballet Concert did not prove her three entries, *London Fantasia*, *Ballet Royal* and *Colonnade*, to be worthy of her growing reputation. She is better represented in her simpler work, *Etude*, which is in the repertory of the National Ballet.

The Ballet Production Club, B.C., the other Vancouver group, suffered from the same lack of accomplishment and, one would venture to say, lack of rehearsal as did Le Ballet Concert. Mara McBirney's *Scherzo* is an interesting experiment in adagio, but far too much for the four dancers who had to sustain it, while her *Serenade* hardly explored the possibilities of Mozart's Eine Kleine Nachtnusik. A third work, *Sigh No More Ladies*, derived a certain poetic quality from its Purcell score, but proved unsatisfactory dramatically.

One choreographer rose above the limitations of her group and yet another, bearing them well in mind, found a most acceptable compromise. The one who rose above her group was Elizabeth Leese, of Montreal. To do so, she depended on her talents as a dancing actress.

Miss Leese dances with her group, significantly called The Elizabeth Leese Ballet. In *Mount Royal Fantasy* her presence as teacher was only too apparent, and the rather hastily built ballet failed to impress. It was in her second ballet, an interpretation of Ibsen's Lady From The Sea, that she was able, in the title role, to create a genuine mood and atmosphere. Her supporting company, too, managed to sustain what she had created, and so *Lady From The Sea* stood out among the week's ballet as a work of special interest.

The choreographer who cut her cloth to the size of her class was Janet Baldwin Volkoff. Now heading her own

school after some years of association with the Boris Volkoff Ballet, Miss Baldwin evolved a most charming and unpretentious ballet to Corelli themes, one which could be danced by her young dancers with ease and relaxation. *Suite* is Miss Baldwin's first choreographic essay. To judge from it, she may become a contributor of importance to future Festivals.

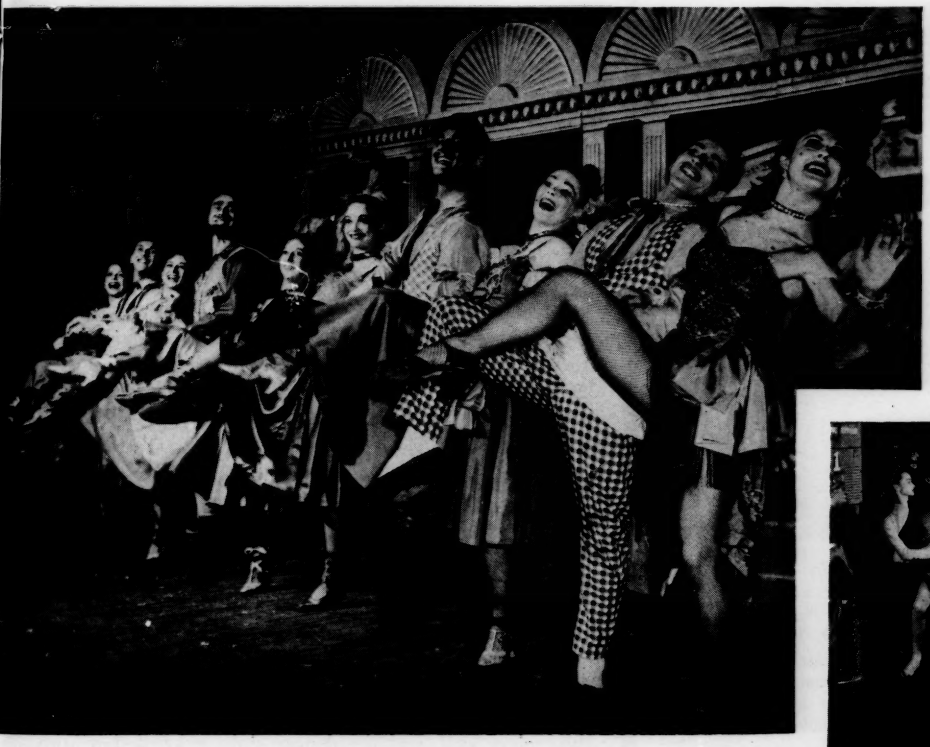
Another dancer whose personality and talents, like Miss Leese, dominate her group from the stage, is Willy Blok Hanson, Javanese-born of French-Dutch parentage, who contributed the much-needed exotic note to the Canadian Festival. Mrs. Hanson, who started her own school in Toronto this year, was making her first appearance in a Festival with her three-part allegory, *The Magdalene*.

In this work the dancer-choreographer uses North-Indian forms freely to state to a Western audience "three stages of mind," — Sin and its Effects, Repentance and Conversion. The content of the work, though, was overshadowed for the uninitiate by the splendour of the Indian saris worn by the Block Hanson dancers, and the persistence of the accompanying percussion. A further distraction, and a most delightful one, was provided by the presence in the company of 4-year old Christilot Hanson, a tiny, graceful and immensely grave performer.

continued on page 33

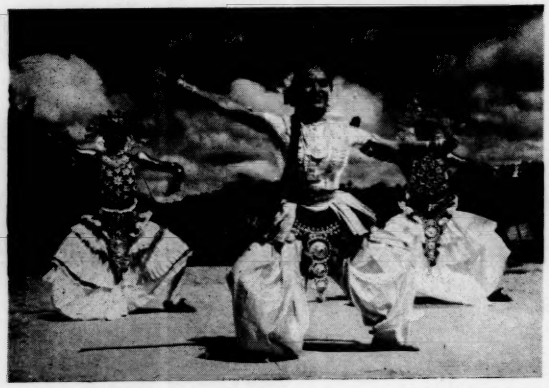
Barbara Cook and Walter Foster of Toronto's Janet Baldwin Ballet, one of the twelve companies that appeared at the Festival.

The Shooting of Dan McGrew was presented by the Winnipeg Ballet. Below, William McGrath, Eva Von Gencsy and Jean Stoneham of the same company being tested at the Canadian Broadcasting Company TV studio.



gilbert a. milne

to be seen in films:



In "An Outcast of the Islands", a Carol Reed production, Kandyan dancing is seen briefly. But even briefly, its "on location" shots of Ceylon dancers are memorable. The ballet shown tells of Vijaya, the Ayrian conqueror who wooed and won a native queen twenty-four hundred years ago. Kandyan dancing has similarities to that of Southern India, but lacks bhavas and mudras.

"Witch Doctor" is a dance film short in which Jean Leon Destine and Jeanne Ramon (above) appear with drummer Alphonse Cimber. It is now being shown in New York and will be ready for nation-wide release shortly. The dance is based on Haitian folk-lore, choreography by Mr. Destine. In it a witch doctor exorcises an evil spirit from a possessed woman. With the help of the magical voodoo drum it maintains the level of intensity of an actual voodoo ceremony. The producers are Ritter Young Lerner Associates.

the new danseuse:

• The dance is quite the lady these days. Currently, the careers of ballerinas are followed with enthusiasm once reserved for movie stars, choreographers are studied with respect and admiration. But things weren't ever so; look back to January 8th, 1849, when Harper's Weekly, patting itself on the back as the "journal of civilization," took pen in hand to treat of the dance. Reluctantly admiring, and completely nineteenth century! This newspaper story was written three months after the debut of Emma Livry.

THE accompanying portrait of Mademoiselle Emma Livry, the new danseuse, whose fame is filling the European ear, is said to be perfectly reliable. And though the ballet is an institution with which serious-minded persons should have as little to do as possible; though few good things grow out of it, or are connected with it in any way, it is not allowable for a newspaper to ignore its celebrities; and we therefore make room for the portrait of a dancer who seems destined to fill the place occupied by Cerito, Taglioni, and Fanny Elssler.

Emma Livry is a French girl, about sixteen years of age. Her father is understood to have been connected with the theatre in some subordinate capacity. When quite a child—almost an infant—young Emma was introduced to "the boards" in the part of a child *figurante*. Her graceful figure, pretty face, and extraordinary aptitude, quickly made her a favorite. When she was twelve years old, it is said, she was earning a handsome income. At that period, we are informed, a famous *maitre de ballet* saw her, and having witnessed her agility, and the extraordinary quickness with which she mastered the most difficult performances, made an offer to teach her the highest parts in the ballet. The generous proposal was accepted. Emma was withdrawn from the stage, and became a regular pupil of M.————.

Very few persons who are unacquainted with the routine of the theatre are aware of the fatigue and trials of a dancer's life. It is doubtful whether any trade in the world involves so much or so constant muscular exertion. Nothing but incessant practice will insure the suppleness and strength which constitute a dancer's stock in trade. Early in the morning the aspirant for Terpsichorean honors must report herself at the school, and go through her exercises. These consist in keeping up a constant movement until nature gives way, and the dancer sinks exhausted on the

from Harper's Weekly, January 8th, 1849

EMMA LIVRY

courtesy of the lillian moore collection

floor; in whirling round on one foot until giddiness almost leads to delirium; in balancing one's self on one foot or one toe until the pain becomes too excruciating to be borne; in straining the limbs asunder, in every direction, until the muscles refuse their office. Young dancers frequently require absolute coercion to persuade them to pursue an apprenticeship so extremely painful. For more than a year after they join the great school at Paris they usually return home after their morning lesson in tears, worn-out, ready to faint, and suffering great pain in the muscular and nervous systems. Even after they master the rudiments of their calling, and are able to sustain their whole weight on the great toe of one foot, the length of time during which—in order to train their muscles—they are compelled to continue in rapid motion very severely tries the nerves. Indeed, of the many promising young girls who choose the ballet as their sphere, very few have the courage and the physical strength to persevere.

Through this arduous apprenticeship Mademoiselle Livry passed with credit and honor. From time to time she was shown to connoisseurs, who unanimously agreed in advising her to persevere. More than one enthusiastic amateur was so struck by the charms of the youthful danseuse that he would fain have deprived the world of her fame, and borne her away from her school and her prospects; but the lady herself and her parents were resolutely bent on success in the career she had chosen, and the admirers were one and all bidden to wait.

At last her debut came. It was a great night. Every one in Paris knew that a young untried performer was to appear in a part which had been rendered classic by the exploits of the queens of the dance. Every one resolved to judge for himself. The theatre was crowded; the audience was discriminating. Emma Livry appeared on the stage, trembling and pale. For a moment her best friends entertained fears that her emotions might overpower her. Her first movements were timid and constrained. She had none of the factitious enthusiasm of the practiced *danseuse*. In her, all was natural and genuine; what she felt, she showed. As she began to dance, the audience watched her with such interest as the evident timidity of the young girl was calculated to awaken; they were silent and critical; as the swell of the music rose, and the soul of the composition began to shine forth from the chords, young Emma began to forget where she was, and to enter into the spirit of her part; the audience grew more attentive; presently, she gave full play to her powers, and the house warmed and began to applaud; and now, encouraged by the sound, she exerts herself to the utmost, transcends all her rivals in grace and poetry and motion, and the audience bursts into a frenzy of enthusiasm. The debut was a success, Emma Livry was what in this country we should call an institution. She occupied a fixed place among Parisian stars.

The most touching anecdote connected with the success of this young girl couples her name with that of her famous predecessor Taglioni. The latter, who in her day was the favorite of Emperors and Republics alike, has for many years enjoyed the fruit of her labors, in an opulent retirement on the lake Como, and at Venice; but as soon as she heard of the promise of young Emma Livry she left her retirement, hastened to Paris, and hired a box for the season at the theatre where her successor performed. They say that Taglioni's was the first voice which applauded her; that her bouquet was the first which fell at her feet; that her voice was the first which, after the exciting triumph of the evening, warmly and generously congratulated her on her success. The French papers are full of enthusiasm on the subject. They have even gone so far—in their desire to do honor to Taglioni—as to invent a new name for her; they call her the *matriarch* of the dance.

See Connoisseur's Corner on page 38, for "The Tragedy of Emma Livry", Lillian Moore's biography of the young ballerina.

by nelson lansdale

concerning the copyrighting of dances

• If you ask at the Office of Copyright in the Library of Congress, Washington, D. C. for DU 30088 Class D, you will eventually get a minute round capsule placed before you. This is the microfilmed dance notation of Hanya Holm's choreography for the successful Broadway musical, *Kiss Me, Kate.* Dancers have been trying to record their works since around the year 1500, but the copyright number issued by the Library of Congress to Miss Holm's work is the first American copyright ever granted to a recorded dance composition.

This means that our government has accepted one of the many dance notation systems as commonly communicable. As a result, the creation of dance has at last been legally accepted in the same way, and on the same level, as creation in other artistic fields. Protected by a copyright, the choreographer has the same rights as the author, the composer and the playright.

Kiss Me, Kate is the only complete musical comedy dance script for which a copyright has been applied, although Jerome Robbins' Charleston number from *Billion Dollar Baby* has been recorded by the Laban method, and microfilmed — two preliminary steps to acceptance by the Congressional Library. Doris Humphrey plans to have a section of her *New Dance* and all of *Shakers* copyrighted. Three ballets by George Balanchine for the New York City Ballet — *Symphony in C, Symphonie Concertante* and *Bourrée Fantasque* — have already been recorded and microfilmed, as has Frederick Ashton's *Les Illuminations. Orpheus, Theme and Variations* and *Serenade,* also by Balanchine, have been recorded and will shortly be filmed and sent to Washington. Since securing a copyright is a comparatively simple and inexpensive business, once the dances have been annotated and filmed, all of these, and such concert numbers as Sophie Maslow's *Folksay* and Nona Schurman's *Songs From the Hebrides,* may well be registered by the time these words appear in print.

Yet, it was only a decade ago that the Library of Congress advised Eugene Loring that the choreography for his classic *Billy the Kid,* which was already available in Laban notation, could not be copyrighted because the Laban method "is not yet recognized as a set system for recording movement." What has happened? What accounts for the change in attitude?

Hanya Holm, eminent choreographer, acts as model for a dance notation class at her studio. Eve Gentry, at left, teaches.

Credit must be divided four ways. In large measure it goes to Ann Hutchinson and the Dance Notation Bureau which she heads. Through their efforts the Laban method has received an increasingly wider acceptance among dancers everywhere, including the Julliard School and the High School of Performing Arts, where the study of this system of notation is obligatory for all students of dance.

Genevieve Oswald, Curator of the New York Public Library's Dance Archives, is responsible for urging the transfer of notation onto microfilm. This intermediate step, which makes a hundred-page manuscript take up no more space than a coiled hundred stamps, facilitates the storage problem for the Library. It also is a great help to the dancer who might have to spend seventy or eighty dollars for a photostated Library copy, but needs only three or four dollars to put in on microfilm.

And credit accrues to Hanya Holm, one of a handful of teachers who has had the Laban notation method taught at her school for many years. It was she who paid the expense of recording the choreography of *Kiss Me, Kate* to facilitate the duplication of the dances in the London production. Working with the London company, and a corps of dancers expanded from twelve to twenty, Miss Holm found that the notation saved valuable rehearsal time and uneven tempers. A choreographer who is working with dancers who understand the system needs only to convey the

continued on page 40

An excerpt from the 400 page Laban notation script of Hanya Holm's "Kiss Me Kate." The arrow marks the fleeting moment of movement seen in the photo.

cave drawing of "Mimi" women found in northern Australia

dance of the dreaming times

by beth dean

In militant formation, dancers with long poles do an aggressive shuffling movement. Children, properly ornamented for the occasion, follow along.

ACCORDING to the Australian aborigines, in the "dreaming times", at the beginning of the world, Numbakulaa created man, the animals and the totem spirit ancestors*. These ancestral spirits created the world. The naked, nomadic Australian aborigines, the most primitive tribes on earth, commemorate their stone age dramas to this day. They dance their "dreaming time" ceremonies because they believe that these are necessary for the increase of their totemic brothers, the animals. Each man performs the dance of his particular animal totem (kangaroo, emu bird, cockatoo, etc.). During a corroboree, when these religious-economic rites are performed, the natives chant, clap boomerangs, and dance, always with the aim of coming closer to their "dream world."

Dreaming is the keyword to the psychology of these people. If you ask a man his "dreaming" he will tell you his totem name, the history of his spirit ancestor, or even last night's dream in sleep. For these all belong to the spirit world, which, to the aborigine, is not something that happened thousands of years ago; it is present now. As he moves, the dancer believes that his spirit ancestors are watching, filling his whole group with their sacred life. The intensity with which he dances in flowing abandon and concentration, is something marvellous to behold. The thread of unceasing spirit life permeates and surrounds him.

Aboriginal dance can be harsh, angular or softly flowing, but it always satisfies the thirst of these people to express their "dreaming", — their needs, their fears, and their hopes.

The women may not see the men's sacred ceremonies. Yet in Northern Australia, they say: "Long ago we gave these sacred dances to the men. The 'Great Mother' gave

* Totem: an object, usually material, in animalistic religion, which a man regards with unusual respect and which he believes himself to stand in some intimate and special relation, one of kinship or descent.

Bodies are decorated with white clay and yellow ochre for this bird dance of sympathetic magic. Bird plumes fly at the end of the headress; and leaves are bound around the ankles to make a rustling noise when the dancers move.

Australian News & Information Bureau

"The movement is held, by tradition, in molds of unmistakable aboriginal style."

Costume designs by Robin Lovejoy for "Corroboree", ballet based on the aborigines, now in the repertoire of the National Theater Ballet of Australia.

them to us, but the men are better dancers than we are, so we let them do our dances".

The epic tales unfold like a panorama. The dance tempi increase till one is inundated with the whirlpool of contrapuntal rhythm and an ecstacy of free movement. This freedom is held, by tradition, in molds of unmistakable aboriginal style, and yet is overflowing with the pure emotional release of each dancer. One of the greatest of mimes was the blind Niari of the Arunda tribe, Central Australia, while Mosik, a native of Northern Australia, was noted for his quality of movement. When Mosik danced one felt an unworldly perfection of rhythm surrounding him. His was a gently flowing, relentless stream of easy motion highly controlled.

The goal of aboriginal dancing is to approach consciously, the "dream" world. The natives attune themselves, physically, through dance and mentally through hours of chanting. They remain fully aware at all times. The glow generated in each devotee is not one of mesmerized hysterics. There is no sense of "being ridden" by a supernatural being. Aboriginal dance is supremely natural. The joy one feels is generated by a sense of being in perfect accord with all nature, all life. To watch these dancers is to be carried along with them in spite of unbelief or ignorance toward the aboriginal "dreaming". You FEEL the eerie bourne within which the aboriginal mind is rooted.

These "dreaming time" dances are a living primal dance of a living stone age people.

Ballets based on the wealth of aboriginal legend stories, and using either the static or the continuous roundness of aboriginal movement are theatrically valid. Such ballets would be capable of bringing the stark beauty of a primal stonehenge quality into a theatre world wearied with a surfeit of hackneyed ideas.

by milton feher

Alicia Alonso. Photo by Walter Owen

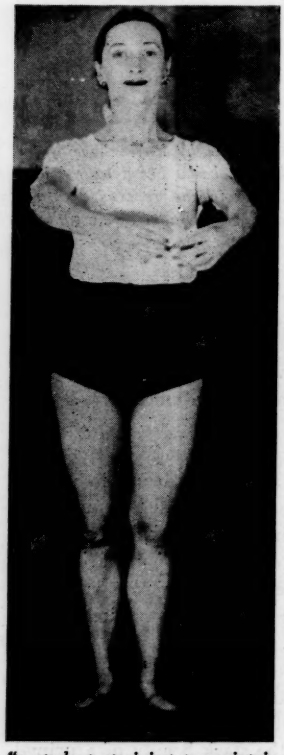
balance and relaxation

• On the opposite page you see dance at its most beautiful and, at the same time, you are looking at a superb example of relaxation in dance.

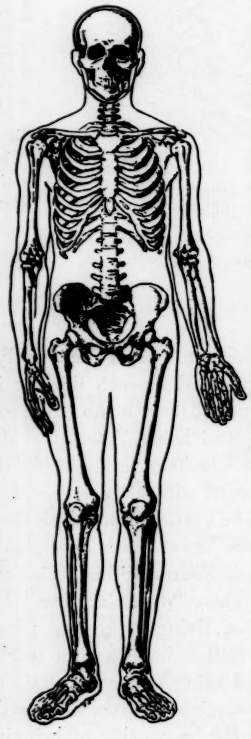
The photograph of Alicia Alonso demonstrates perfect balance, complete control, lack of strain, and a kinesthetic unity which is deeply satisfying to the beholder.

It is no accident that all of these qualities are accompanied by certain postural characteristics:

1) The main line of the body passes, vertically, from the fingertips of the raised arm through the trunk and the supporting leg, to rest against the ground;
2) the forward arm and the raised leg show perfect counter-balance, helping to place the vertical line against the ground;
3) the head is not held, but is seated upon the neck;
4) the neck is rested upon relaxed shoulders;
5) the trunk appears well-seated upon the supporting leg, which is like a pillar carrying the entire structure. The leg itself, however, is not rigid. In this case, it is like an inanimate object, a chair or a table, which maintains its balance by the way it is built, not through continued effort.



"a student straining to maintain a pose which should require almost no effort."



from Gray's Anatomy, courtesy of Lea & Febiger, Publ., Phila.

Now let us examine the boney structure of the leg as illustrated by the anatomical drawing. The continuous line of strong bone throughout the leg explains how it is possible for Miss Alonso to maintain this difficult balance with such obvious ease.

The pelvis has the powerful thigh bone for perfect support; the thigh is carried by the calf bones, which are capable of carrying ten times as much weight, if necessary. The calf is completely supported by all the bones of the foot. The leg as a whole is rested on the ground. When the boney structure enjoys correct placement so that it takes advantage of the natural supports, the muscles of the leg need not be rigid. The muscles are then soft and capable of the lightning and unconscious adjustments which maintain balance.

To return to Miss Alonso, even the box of her toe shoe is completely against the ground giving a maximum area of flatness to support the balance. Her arch is high because, when the foot is relaxed each bone falls below the other like links in a suspended chain. From head to toe Miss Alonso has allowed her body to settle into a perfect balance which is perfect beauty.

Do not misunderstand, *relaxation is not slumping!!* It is related to slumping as white is to black. There is no hint of drooping in this picture, for dynamic relaxation is a way of dancing with more vitality than ever. But, vitality is used for expression rather than for creating a cloak of muscular rigidity.

By slumping the dancer allows his body to sag like a

continued on page 36

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Enid Ricardeau *Adagio*

Edward Caton *Ballet*

Yurek Lazowski *Character*

Jack Stanly *Tap*

Louis DaPron *Tap*

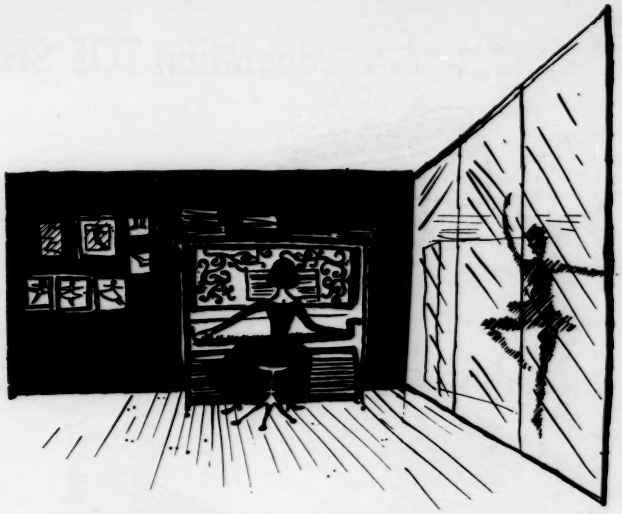
Danny Daniels *Production*

Edward Sinclair *Tap*

Joan Voorhees *Baby Dances*

Jack DeVenney *Baton*

"thank you, Agnes"



catc

• *There are many unheralded artists in the world of dance — seamstresses who fashion fluffy tutus and pointed bodices; cobblers without whose skill the ballerina could not do a relevé, nor the tap dancer sound a single beat; electricians, without whose kaleidoscopic effects much fantasy might be lost; painters, scenic designers, carpenters, stagehands, dressers — all lend their talents to the choreographic realm.*

Among these devoted colleagues is the accompanist, the pianist who plays, not only for rehearsal and performance of professional dancers, but who spends a lifetime in studios following pupils, large and small, from the first position through the final révérence.

June, 1952

Dear Agnes,

This is a note of thanks, long overdue, and one which you probably weren't expecting, even now. I have wanted to say this many times during the years, but time slipped by so quickly that my gratitude grew to more than a simple feeling. Now, at the close of still another season, I would like to say how much I appreciate all you have done to help me in my career, as student, dancer and teacher.

I remember when you first came to Mr. Fokine's studio on Riverside Drive. We had grown accustomed to the Ampico rolls which he used for class generally. They were special recordings made for Fokine by Josef Lhevinne, Sergei Rachmaninoff, or Artur Rubinstein. So we pupils were surprised to see a young woman arrive with music, ready to rehearse *Les Sylphides, Carnaval, Prince Igor, Scheherazade, Bolero,* the repertoire we presented at Lewisohn Stadium and the Capitol Theatre that summer of 1934. We admired you, although we didn't talk to you very much. Accompanying Michel Fokine was not easy work; he was a fine musician and demanded quick understanding of the proper phrasing for dancers.

And during the years that followed, — I remember the infinite sessions of practise, the many auditions through which you helped me, the benefit performances for which you were ready at a moment's notice. You seemed always to arrive out of breath, having run from someone else's rehearsal or audition or performance.

There must be very many other dancers who, like myself, are indebted to you for a large part of their professional success; who, because of you, have got the contract they sought, when the difference between a good audition and a poor one depended on the tempo for a series of *fouettés* or the accent on the *entrechats.*

Now another generation of young students is growing up depending on your understanding of their dancing problems. They automatically expect you to know that their balance is shaky, or that they can't jump as high today as they did yesterday, or that next week they will do that waltz much faster than they did when they were learning it. Whatever the combination is, you seem to know just what music I might like, and which one the students respond to; you know just how many measures of music for each exercise, and a thousand details that pertain to each dancer's lesson. You'll never fail them either if you could possibly avoid it, so my students will grow up and depend on you, just as I did, for inspiring music, perfect tempos, specially arranged *rubatos.*

And so, for all the students, dancers, and teachers, whose careers have been aided by the faithful performance of a devoted studio accompanist, I am saying, Thank You, Agnes — not to you alone, but to all your colleagues in every corner of the earth where dance exists.

Sincerely,

Eileen O'Connor

operation TOE SHOES

illustrations by jackson green

I

II

III

To darn the toes of your slippers you need:

1. #5 pearl cotton thread (the color of your slippers)
2. strong darning needles (plural! they break)
3. sturdy scissors for snipping, and if you wish, to help you pull the needle through material (by clamping needle above the pivot)
4. thimble

I With a basting stitch, make an oval at box tip of your satin shoe. Start at upper right section (when box faces you) and baste counter-clockwise around the area to be darned.

II Without breaking thread used in describing oval, and starting at upper right (when box faces you), make medium-sized running stitches back and forth, in close lines, filling in the area you have outlined until you arrive at lower left corner (in spite of illustration).

III Continue, starting at sole end, and work left to right, making four horizontal rows, even in width (each may include 3 or 4 rows of running stitches), of vertical buttonhole stitches. Slide needle under the material to start left with each row. Fasten thread securely after entire area has been darned. Be diligent.

To sew your ribbons on properly:

you need:
#8 pearl cotton thread
double face satin ribbon, from 5/8" to 1" wide

directions:
Fold the heel of the shoe inside onto the sole. Cross-stitch the ribbon onto the binding along the edge of the slipper. placing one end just at the point where the folded heel ends. The rest of the ribbon extends in toward the front of the shoe.

walter owen

front tap

part of a series by a famous dancer, on the alphabet of tap dancing
illustrations posed by Dick Price, of Paint Your Wagon

by georgie tapps

basic facts and technique of tap dancing

back tap

straight tap

• Hello Everyone! We'll begin our tap lessons with a vitally important, too often overlooked item, — how to stand still.

The difference between looking like an amateur or a professional, before starting to dance, lies in your ability to stand still and relaxed before beginning a routine. Do not squirm or fidget. Have your feet about six inches apart, knees straight, hips forward, hands relaxed at sides and head looking straight forward. The expression on your face should suit the number about to be performed. For the time being get used to smiling in a natural manner. "All ready — here we go!!"

There are five basic taps that the beginner must learn. They are as necessary to the young tap dancer as the ballet positions are to the ballet dancer. Without these basic taps and exercises, which you will be given below and which must be faithfully practised, it is impossible to obtain speed and control of your feet.

(1) Front tap: Stand with heels together, toes almost straight ahead. The right foot is lifted about four inches from the floor and kicked forward easily. The toe tap hits the floor as the leg comes forward. The tap finishes with the foot about four inches from the floor with the knee straight and toe pointed (see illustration).

(2) The back tap is the same, in reverse. From the position in which the front tap is completed, the leg swings back like a pendulum, bending the knee as the movement is performed. The tap itself is made by allowing the toe tap to hit the floor as the leg swings back. The movement is completed with the knee being bent and practically against the leg on which the pupil is standing (see illustration).

(3) The straight tap is merely the placing of the foot on the floor from the finished position of the back tap. The ball of the foot should be placed so that it makes a definite sound. But, do not stamp or place the foot flat on the floor.

These three taps, the front, back, and straight form the triple tap. They should be practised on both sides, as slowly as it is necessary in order that each tap is distinct. Increase speed as the muscles loosen.

All exercises must be practiced *heavily*. This enables the muscles to obtain strength and proficiency and shading. If a tap dancer is unable to shade his taps, his work will sound all the same and become very monotonous. When speed and technique are controlled by the pupil it is fine to dance lightly, not before.

(4 & 5) The heel and toe tap should be practised together in the following way. Lift right leg about four inches from floor, knee bent and toe pointing toward the floor. The left foot should be pointing straight ahead and knee must be straight. Drop right foot so that the toe hits the floor. This makes the toe tap. From this position drop the right heel. This makes the heel tap. Both feet should remain in the position in which the heel tap is begun.

continued on page 36

young dancer section

young dancers in PERFORMANCE

Jacqueline Bonwell was a soloist when the Junior Division of the Louisville Ballet made its successful first appearance with the Louisville Symphony. She danced the Sugar Plum Fairy in The Nutcracker, and is scheduled to appear in other solo roles.

Five year old Christilot Hanson of Toronto seems to be irresistably drawn to dance. She watched rehearsals as her mother, Willy Blok Hanson, choreographed The Magdalene, which was presented in early May at the Canadian Dance Festival. She learned the parts of the performers, and she set herself little sequences which fitted into the action. Finally the dancers asked that she be kept in. She was choreographed into the river scene from the ballet. Christilot has been remarked upon several times by critics for her concentration, rhythm and grace in performance.

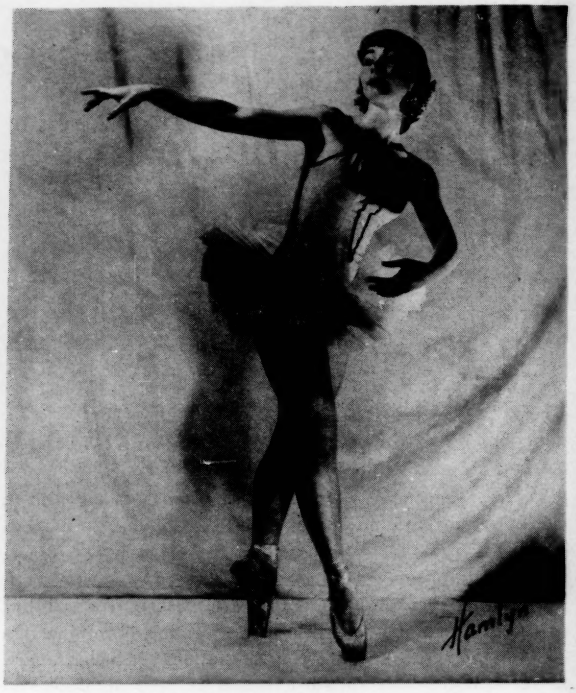
SPECIAL NOTICE

In the July and August pages of the Young Dancer Section we shall present outstanding pictures of 1952 Spring Recitals throughout the country. Pictures will be chosen for interest and good dancing. Remind your teacher again this year, that we would like pictures of her recital, with dancers identified wherever possible.

To appear in the July issue, photos must be received no later than June 4th. To appear in the August issue, photos must be received no later than June 21st. Note these dates.

TELL YOUR TEACHER AND REMIND HER!

Clyde Queen, 15, recently won the audition which made her the soloist at a San Mateo Children's Symphony Concert. She danced the Aurora and Lilac variations from Sleeping Beauty. Clyde, a pupil of Olga Ziceva, will soon dance Dorothy, the lead, in the San Mateo, Calif., production of The Wizard of Oz.



john palmer, toronto

continued from page 17

canadian festival . . .

In the same category of personality with Elizabeth Leese and Willy Blok Hanson go Irene Apine and Jury Gotshalks. They brought their company, the Gotshalks Halifax Ballet, from the East Coast to present inadequate antiquated excerpts from Don Quixote, called *The Vision*, and a collection of "stylized Spanish dances", labelled *Fiesta en Sevilla*. These ballets were not impressive choreographically, *The Vision* being rather ridiculous, but they did exhibit the flashy techniques of the Gotshalks. The glittering professionalism of these two performers from the Latvian National Ballet supplied a note otherwise missing from the Festival.

The Gotshalks are also able to pass on some of their style to their pupils in the Halifax school they have founded. Their contribution, and that of Oswald Lemanis, a choreographer formerly at the opera in Riga, will be greater when they examine their ballets more closely for their present-day worth and appropriateness.

The Classical Ballet Company of Ottawa made the same mistake in giving an empty imitation of a traditional work in their presentation, *Fadette*, which Nesta Toumine based on a book by Georges Sand. An extended romantic trifle adhering closely to the pattern of Giselle, the work was principally dignified by the dancing of Joanne Ashe in its title role. The Classical Ballet Company of Ottawa had the painful task of opening the whole

continued on page 34

***Guy Glover** (centre) adjudicator for the Canadian Ballet Festival in conference with Derek Bampton as "the Beast" and Carole Watkin, as "Beauty" after a performance of the Toronto Ballet, headed by Rita Warne.*

t. anthony trifoli

we love conventions...

for it gives us the opportunity to again visit with our old friends and make new ones.
We cordially invite all dance teachers to visit our booth for a friendly 'round the cracker barrel' discussion. And may we continue to serve you this season and the next . . . and the next . . . and always as we have done in the past . . . with speed . . . quality . . . and service.

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canadian festival . . .

continued from page 33

Festival with their other ballet, *Mozartiana,* and the dancers were obviously too nervous to dance well. Later in the week, they proved to be better than their debut had indicated.

The biggest of the five Toronto companies, and one which stirred up the Festival with plenty of argument, was the New Dance Theatre Group, which used comparatively little ballet and a great deal of dramatic mime in presenting a study of juvenile delinquency called *Heroes Of Our Time.* Despite much feeling to the contrary, I think that such groups as the New Dance Theatre Group have their own place in the Festival. It was a relief to find, in contrast to teacher-pupil groups paying tribute to the past, an experimental company for which choreography is a collective thing. And, one which is spurred on by a dominant idea. People who couldn't see the dancing for the idea, applauded quite blissfully at other groups which danced without even the shadow of an idea.

The Toronto Ballet, for which Rita Warne is choreographer, had too few ideas to present in its four-part work, *Contes des Fee.* Also, here the teacher underestimated her pupils, giving them too little to do. But the costumes by Lydia Crips and the setting by Aylmer Macdonald did much to create an atmosphere for these four fairy tales danced to Debussy music. The first one, with a Sleeping Beauty and two ladies-in-waiting festooned with cobwebs dancing a sleepy pavanne, shows signs of promise, however. Of equal simplicity was Miss Warne's other ballet, *Design,* which dealt with duality of personality to start out with, but seemed to lose the idea before the end.

Mildred Wickson's *La Vie Champetre* was another excursion into the field of happy peasants, with a plot about a boy who is told to give up his loved one for a richer girl. But the richer girl falls for a passing gypsy, which straightens out the first pair, but leaves her unhappily jilted. Not a very effective ballet, *La Vie Champetre* derived some appeal from the work of its three principals, Katherine Stewart, Lillian Jarvis, and Walter Foster.

Lack of idea was not the trouble with the Montreal Group. It's choreographer, Eleanor Moore Ashton, had an excellent idea in preparing a ballet to commemorate the visit of Her Royal Highness, the Princess Elizabeth and the Duke of Edinburgh. She called it *Ballet Regal.* Of such stuff were the true beginnings of ballet back in the 18th Century. But unfortunately Mrs. Ashton swamped her original idea with too much royalty, had the stage full of posturing figures all equally regal, so that the Princess figure was lost from view. And the choice of the familiar first movement of Grieg's Piano Concerto was hardly judicious. A crowded work was the result.

Canada's Fourth Ballet Festival appeared to be a well-run affair but reportedly it had lost some of the glamor and excitement of the earliest days. It gained other things, however, for instance a large orchestra drawing on the first desk men of the Toronto Symphony and excellently handled by Samuel Hersenhoren, musical director of the Festival. Mr. Hersenhoren was assisted at the podium by Victor Feldbrill, while Eric Wild of Winnipeg, Alfred Strombergs of Halifax, Saul Honigman and the veteran Giuseppe Agostini of Montreal also took their turns as conductors. Such excellence in the orchestra pit gave favorable first hearing to the Festival's new scores, contributed by Mr. Honigman, Mr. Wild, Edward Assaly and Elizabeth Mackay.

The standards of staging and costuming were high, the best work being Jean Fournier de Belval's setting for *Lady From The Sea.* The benefit to the Festival participants is perhaps gained at the expense of the audience, for the Festival had some dull if worthy stretches during the week. Individuality is the ingredient lacking, both in dancers and in choreographers. Although not necessarily outstanding in their classes, the Oriental group and the modern dance drama were welcome as relief. The general standard of performance seemed often mediocre, although in some cases the choreographers had demanded too much of the performers.

But there is no doubt that the Festival serves its purpose, in bringing the dancers together, in exchange of ideas, in giving the companies a chance to work on a proper stage with full orchestra. Special selling is apparently needed to acquire an audience until the standard rises sufficiently to assure the general public that it will get a consistently good show during Festival week. But even so, in its fourth year, the Canadian Ballet Festival is a sturdy infant.

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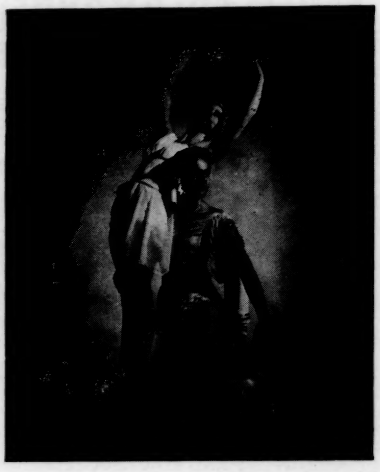

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tap technique . . .

continued from page 31

Every exercise must be done on each foot. These exercises must be practiced every day for at least thirty minutes and each should be done in sets of eight. If the pupil is tired after doing four or five sets, it is permissible to rest. It is better to rest standing up. If possible, a pupil should not sit down during a practice session or a lesson.

Now please listen to the most important and sincere advice it is possible for me to give: Do not fake! Everytime you practise put your heart and your mind into it as well as your body. Concentrate on what you are doing and remember that there is no short cut to becoming a fine dancer. It takes plenty of hard work, which is tedious in the beginning, but well worth your efforts when the results are obtained. Don't be impatient and don't forget — practise, practise, and practise.

We shall teach you the time step and some variations in the next article. Every step, no matter how difficult, stems from the time step and from the exercises given to you in this article.

•

relaxation and balance . .

continued from page 24

sack of potatoes. Instead of a straight spine to carry the proud posture, the chin protrudes, the chest droops, and the dancer and the audience are depressed. Carrying one's self like a sack produces fatigue and pain.

A startling contrast to Miss Alonso's picture of relaxation is the photo of a student straining unnecessarily to maintain a pose which should require almost no effort. All she is doing is raising her arms. But, the chords of her neck are protruding, her arms are held rigidly, and her face portrays strain. The trunk is not seated, it is held apprehensively. There is no suggestion of resting upon the bones of the legs. The thigh bones are not balanced upon the calf bones and therefore the leg muscles must do too much of the work of support. Working constantly, the thigh muscles soon grow tired and then must work twice as hard to maintain balance. The feet are being pulled away from their solid position against the floor. Unconsciously they fight to retain their solidity and soon the ankles and arches are tired.

Straining, as portrayed by this subject, is very common. It is usually unnoticed until

the tension produces pain. Then the dancer learns that something is wrong. The most common results are backache, bursitis, sciatica, and sprained ankles and knees. A dancer would willingly survive these troubles for his art, if necessary. But, they are not necessary, and they often destroy the very art so eagerly desired.

How can we avoid the strain of unnecessary tension and attain some measure of the grace exemplified by Miss Alonso? We know that at one time she consciously practiced relaxation for an entire summer. One of the gratifying results she noted was a marked improvement in her chainé turns and her pirouettes.

To apply this lesson to ourselves let us start with doing a demi-plié. Stand in first position and close your eyes to help you feel the correct sensation.

Feel ten toes resting face down against the floor. Let the entire ball of the foot feel soft and secure against the floor. Let your legs rest together so that the thighs and calves press gently together so that unattractive spaces are filled in (bowed legs and knock-knees improve in this way). "Sit tall" upon straight legs which lift you like a statue on its pedestal. Feel rested *within* your body.

Don't strain forward or back or side to side. Let every part of your body rest straight downward (you can't slump, for the head mustn't drop forward of the center line but must be seated directly on it). As you plié, retain the full support of the legs even though they are bent.

After the knees are bent as much as possible, see that the thighs are resting solidly on the knees, so that the feeling of tightness so common to this position can be reduced. With practice the thighs can feel relaxed and pinned into place on the knees by the weight of the trunk resting on them.

Also, try to relax the calves into a better position on the foot. The calf bones are constructed to lock onto the topmost bone in the foot. This placement forces the foot into a relaxed position because the weight holds it straight down instead of allowing it to roll off balance. To test this, feel your heel completely rested against the floor, the ball flat, and all the toes stretched out to hold the floor.

Continue to "rest tall" on the legs as they bend and "sit down" on them as they carry you back to the starting position. Look sideways into a mirror to check on your alignment.

Done correctly, you should achieve a position in which you can rest indefinitely, with a deeper plié than you ever had before. Since demi-plié is a fundamental of dancing, this added ease can be carried over into all your steps.

This picture of Alicia Alonso should remind you that fine dancing can, without strain, express the joy of life. Nijinsky said it well, "No step should be mor difficult than a deep breath."

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the tragedy

At 21, Emma Livry was reigning ballerina of the Paris Opera. She had already triumphed in *La Sylphide*, and had created the leading role in a brilliant new work, *Le Papillon*. Darling of the public, hope of French balletomanes who saw in her the reincarnation of the great Marie Taglioni, she could look forward with confidence to a long and glorious career. But before she reached her next birthday Emma Livry was dead, victim of a horrible accident which shocked Paris, and deprived the world of an artist who might have become one of its greatest dancers.

Born in 1842, Emma Livry was the daughter of Celestine Emarot, a soloist in the Paris Opera Ballet. Her father was an influential patron of the Opera. Although Celestine Emarot is usually dismissed as a dancer of little importance by the biographers of her famous daughter, she actually achieved considerable success in the ballets of Coralli, Perrot, Mazilier and St. Leon. (In *Paquerette*, produced in 1851, when little Emma was nine, Emarot danced in a *Pas de Quatre* with the celebrated Fanny Cerrito, Mlle. Robert, and Arthur St. Leon, the choreographer. This number was praised as one of the highlights of the production.) Apparently Celestine Emarot was an accomplished dancer, quite worthy of her distinguished partners, and undeserving of the casual treatment she has so often received. Perhaps it was seeing her mother dance in *Paquerette* which first aroused Emma Livry's ambition to become a dancer.

Her mother, who probably realized all too clearly the patience and effort required to make a great dancer, tried to discourage her, but Emma was persistent, and finally she was permitted to study.

Painfully thin, not very pretty, delicately built, she did not seem to be particularly promising, and one ballet master even refused to train her at all. Her talent was quickly recognized, however, by Mme. Caroline Dominique, one of the teachers at the Opera school, who gave her every encouragement.

When Emma was still quite a small child, her mother came home from rehearsal one afternoon to find the little girl standing on tip-toe in the pantry, her face and fingers smeared with strawberry jam.

"Emma, what on earth are you doing?" she exclaimed. The child looked up innocently.

"Studying my geography, mama."

"Diplomacy and strong toes," thought Mme. Emarot, "My daughter will surely be a dancer."

Emma's progress was so rapid, and her promise now so extraordinary, that the interest of Marie Taglioni, who had retired some years earlier and was living quietly in Italy, was aroused. On a visit to Paris, she watched Emma dance. Touched and impressed by the resemblance of Livry's fragile, aerial style to her own, she undertook to teach her and to further her career in every possible way.

In October, 1858, when she was barely sixteen, Emma Livry made her debut at the Paris Opera in a revival of *La Sylphide*, the ballet which was still indelibly associated, in the mind of the public, with the name of Taglioni. In choosing to appear in such a well-known and difficult role, the young debutante seemed to court disaster, but her first appearance was a triumph, and the audacity of her choice was completely justified. Livry had the swift lightness, the effortless elevation, even the unearthly, spiritual quality of her renowned predecessor. (See page 19 for contemporary report) Taglioni, who was present in the audience, gave Emma her portrait, inscribed: "Make me forgotten, but do not forget me."

The young dancer became the idol of Paris. The critics compared her lightness to that

by lillian moore

# of Emma Livry

from the lithograph by Jacobin
(courtesy Kamin Dance Book Shop)

of a snowflake, a feather, a bit of thistledown. The public took particular delight in the fact that the new star was French, literally a child of their own Opera, in an age when most of the successful ballerinas were Italian, products of the famous school at La Scala, Milan. Emma Livry seemed destined to restore the French ballet to its former position of honor.

Livry danced next in the opera *Herculaneum*, but soon the directors of the Opera, realizing that hers was a talent of the first order, decided to produce a new ballet especially for her. Marie Taglioni was to do the choreography, her first and only ballet production. With the assistance of a professional librettist, Saint-Georges, she also wrote the book, while the music was composed by Jacques Offenbach. *Le Papillon*, the story of a young girl who is transformed into a butterfly, had its first performance on November 26, 1861.

In the denouement of the plot of *Le Papillon*, the only ballet role created by Emma Livry, there was something ominously prophetic. In the last scene, a child appears on stage with a lighted torch. The butterfly, attracted by the flames, flutters towards it. Her gossamer wings are consumed by the fire, and she falls unconscious in the arms of a young prince. But the ballet has a happy ending, for the enchantment has been broken and Farfalla, the butterfly, is again a beautiful girl, who marries the prince.

Le Papillon was an unqualified success. Some critics even declared that in giving the actual impression of soaring flight Emma Livry had surpassed her teacher, Taglioni. Like Taglioni, Livry loved to dance. She seemed to dance for her own pleasure, with such intense delight that the spectators involuntarily shared her joy. Livry was admired, but she was also beloved.

The young ballerina seemed to stand on the threshold of a brilliant career, but she danced in but one more opera, Gounod's *The Queen of Sheba.*

In November, 1862, the Paris Opera was rehearsing a revival of Auber's opera *La Muette de Portici*, in which the leading role of Fenella, the dumb girl, is always taken by a dancer. It had been danced by Fanny Elssler, noted for her wonderfully expressive pantomime, and Livry anticipated the new part as a test of her versatility.

On November 13, at one of the final rehearsals, Emma, dressed in a tarleton practice tutu, was seated in the wings listening to the great tenor Mario, who was singing an aria. In the vast auditorium a handful of privileged persons, including Emma's mother, were watching the rehearsal. Suddenly Emma darted onto the stage, her whole body enveloped in a pillar of flame. In passing close to an open gas jet (it was before the invention of electric light, and all theatres were lighted by gas) her flimsy skirt had caught fire and was almost instantaneously consumed. A stagehand finally succeeded in overtaking the terrified, fleeing girl and throwing her to the floor, where he stifled the flames with a heavy cloak, but it was too late. Half conscious, and screaming with agony, she was given first aid by the house physician, who had chanced to be present at the rehearsal, and then was carried to her home nearby.

For eight long months the young dancer lingered between life and death, but the searing burns had been too deep and too extensive. On July 27, 1863, Emma Livry died.

In the few brief years of her career, Livry brought the breath of beauty and poetry to the French ballet, awakening memories of the days when Elssler and Taglioni had danced at the Paris Opera.

At her death, Theophile Gautier wrote of her: "She had an imponderable lightness, and her silent flight traversed space without our hearing even a tremor in the air. She imitated the butterfly in *Le Papillon* — a butterfly that poses on flowers and does not bend them. And alas! like one, she has burned her wings in the flames, and two white butterflies, as if they wished to escort the funeral cortege of a sister, winged their snowy way above her coffin during its whole journey to the cemetery.

"This incident, in which the Greeks would have seen a poetic symbol, was remarked by thousands of persons in the multitude that followed the burial chariot. On her tomb what epitaph shall be traced if not the one conceived by an ancient poet for some Emma Livry of antiquity? — 'O earth, weigh lightly upon me, I have weighed so lightly upon thee.' "

Preserved in the Paris Opera Museum, where visitors may see it today, is a tiny wooden casket containing the charred remains of the white ballet skirt which Emma Livry wore at that fatal rehearsal in 1862. It is a tragic reminder of a brilliant, meteoric career, which passed too swiftly into darkness.

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copyright dance . . .

continued from page 21

spirit which animates the numbers. This puts her in a position similar to that of a conductor with an orchestra.

Richard S. MacCartney, current Chief of the Reference Division of the Library of Congress, was the fourth hero. It was he who suggested that dance works could now be submitted, and he who accepted the first. The actual cost of the copyright is four dollars. The time required to register the work in Washington, once it is available on microfilm, is about three weeks.

At the present time there is no category for abstract dance compositions. The *Kiss Me, Kate* dances are listed as musical-dramatic works, that is, dances which tell a story. It is expected, however, that a new choreographic classification will be set up very shortly to take care of this last little hitch.

Although the copyrighting of dances is an occasion for rejoicing, it should be understood that it is only a nominal protection. Until or unless Miss Holm, or another choreographer whose work is registered at the Library of Congress, takes an imitator to court for plagiarism, it cannot be tested that the dances he has created are his in the same sense that a writer owns the words he has written.

Commenting on Miss Holm's action in The *New York Times*, John Martin described "the prevalent practices . . . of piracy" in the dance field. "When Broadway musicals are released for stock," said Mr. Martin, "it is not infrequent for a summer theatre to engage as a choreographer some member of the original dance company to restage the dances after the manner of the original production. For this the original choreographer receives neither credit nor royalties. . . Miss Holm's

costume design by stewart chaney

costume design by cecil beaton

copyright, to be sure, will not automatically prevent any potential piracy of her dances. . . But Miss Holm's right to her work has been legally established, and there are very few young choreographers who will willfully and deliberately steal them, now that their attention has been called to the new state of affairs."

Mr. Martin might have added that even more complicated than the question of piracy at home in summer stock is the problem of piracy abroad. Duplications of Broadway musicals like *Oklahoma!*, *Annie, Get Your Gun*, *Kiss Me, Kate*, *Carousel*, *South Pacific* and now *Call Me Madam* make up more than half of all available theatre entertainment in London, Norway, Sweden and Denmark.

In Australia, a touring company of *Kiss Me, Kate* is now playing, presumably with a version of the original choreography included. Miss Holm is not paid or credited for her part in the original production. A trip to Australia might be an extravagant way to clarify the situation.

It's possible that Miss Holm's choreography has not been plagiarized in Australia, but if it has, we can at least be sure that it is fairly safe from such piracy here.

Only in a rare instance can it be proved that the presence of a cop on the beat prevented a crime, but everybody knows that the mere fact of a policeman's existence will do much to keep order among all classes and kinds of citizens, from intractable small boys to hardened criminals. Perhaps if enough choreographers copyright their work in the Library of Congress, the mere existence of such a body of material, with ownership legally defined, will serve a parallel purpose.

And choreographers, tempted with the idea of copyrighting, will find added stimulus to recording their works permanently.

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SUMMER SCHEDULES

Dance schools seem to hit the doldrums about the middle of June. Business takes a sharp drop and this state is usually sustained through to the beginning of September. The problem presents itself — "What can we do to stimulate business?" In many instances the spring dance recital has set the seed for more business, but too often this is a seed which may not sprout until the fall.

Some studios find it expedient to close for all or part of the summer; teachers and school owners taking a well deserved vacation. Some, availing themselves of free time, take classes, learn new routines or refresh their knowledge in other cities or in other schools.

For those studios that prefer to stay open during the summer months there are various approaches to compensate for a certain percentage of loss due to general summer exodus or spasmodic vacationing. There are ways and means that lend themselves both to the urban and the suburban dance school, others that are applicable to one or the other.

Special reduced summer rates are advisable at some schools. These can be arranged for different kinds of courses — one, a combination of different types of dancing; two, a series of longer lesson hours; three, a combination of class and private lessons; four, special concentrated courses, or other such arrangements which may well present themselves to the school or studio manager.

Another approach which has proved very effective in some areas, is the introduction of guest teachers. If the guest is a nationally known personality the added advantage of the course lies in the free publicity which the press (and in smaller communities the radio as well) will give such an attraction. One can take advantage of the presence of a guest-artist for a public performance either alone or in conjunction with a local ensemble organization. Advanced students may also be worked into a program with the guest-artist

teacher. The proceeds might easily pay for the performance and/or the added expense in procuring the services of the teacher.

In some instances the announcement of a fall recital may stimulate the attendance of students who might otherwise neglect their dancing during the summer period.

Still another method which has been tried most successfully is a little different, but has an extremely attractive slant. The dance teacher forms a small group on a study-tour basis. For a flat sum the student group is taken to another city for a period of one, two or more weeks to study in other studios, or avail themselves of types of dancing they've never had. The program is so arranged that there is time for sight seeing. The teacher may attend classes with the students or take other classes at the same time. Sometimes the group is accompanied by one or more mothers. Such groups coming from small communities to large cities may also avail themselves of museums and theatres. Groups from one large city may travel to other large cities.

In some instances, city schools or studios transfer bodily to summer resorts or camp and carry on with their classes in a rural or camp atmosphere. Although a camp is a large project, the idea may be worked out with a small group either for the entire summer or with a changing group for a few weeks at a time. This calls for careful planning, but it is a fine way to combine a vacation period with study.

Many studios just take it for granted that the summer is a slow period and, in a resigned fashion, consolidate their schedules. They combine classes, cut some out of the curriculum or change the hours of classes.

Well, — nothing ventured nothing have — as the saying goes. Perhaps some of the above suggestions may prove successful or may stimulate other ideas. So, here's to a prosperous summer!

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season in review . . .

continued from page 10

craft.

Mary Anthony's group work, *The Devil in Massachusetts*, had the tension and drive necessary for the depiction of a Salem witch hunt. But the choreographer has scarcely begun to probe the dramatic possibilities of her theme. The opening scene in which a Negro girl showed two little Salem maidens how to make a hex had a kaleidoscopic brevity that left the ensuing scene seemingly unmotivated. There were some arresting choreographic moments, but they have yet to be developed, as does the music by Cameron McCosh.

On the abstract side of the ledger were a repeat performance of Natanya Neumann's musically sensitive *Ardent Prelude* and a first showing of Shirley Broughton's *Quartett*. Like many of the younger choreographers, Miss Broughton seems to lean toward a fusion of ballet and modern movement. The result is open, direct, nicely proportioned, and a little sterile. Miss Broughton, Nadya Fontaine, Arthur Mitchell, and William Thompson danced with high energy.

Humor, the eternal nemesis of the young choreographer, caught Miriam Cole and Jack Moore in its trap. Intending a parody on the unavailable male, they chose a situation in which the male was more intent upon picking flowers than on picking a mate, but the dance was not sharp enough in detail to make its tenuous point.

In a last-minute substitution for another dancer, Ronne Aul performed two solos, *Street Musician* and a new study called *The "Possible" Hunter*. The latter, a depiction of a lone being summoning courage, was set in three clear movement motifs — big jumps with arms in bow and arrow position, dashing circular runs, and fear-filled falls. These were punctuated by a tense little score composed by Hazel Johnson for the plucked strings of a piano. And the whole was given a magical backstage-forest atmosphere by colored spotlights strung on batons lower than the proscenium. It was a sensitive dance performed with that winning combination of youthfulness and majesty that Mr. Aul does not always attain nowadays.

Four of Marie Marchowsky's fine solos (*Two Portraits, Pompes Funebres, and Femme Traquee*) completed the program.

•

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Through them runs a strain of endless creativity, an inexorable sense of organization, and the blinding moments of awareness that are Miss Graham's proud possession. But when mirrowed against works like *Dark Meadow* or *Letter to the World*, or even shorter ones like *Herodiade* and *Errand Into the Maze* (both of which were included in the current performances), their stature diminishes.

In them (and in *Judith*, the solo with orchestra which had only one New York performance prior to this season) Miss Graham has in a sense evaded her own oft-reiterated precept that the purpose of her dance is to convey the hidden reality beneath the accepted symbols. Her dances have never been based upon the devices of the outer, realistic life. Instead, they have spoken with the supremely honest and logical voice of the heart. And as such they have always had a magical freedom from cliché of any kind.

But in the new works Miss Graham has taken an easier road by externalizing her approach. As a result, *Judith* has a fussiness of detail that does not appear in *Herodiade* and *Errand Into the Maze*, both of which also deal with the conquest of fear. *The Legend of Saint Joan* approaches its idea in a Comédie Française-heroic style. And *Canticle for Innocent Commedians* has a conscious naiveté without the richly atavistic core of its thematic predecessors, *Dark Meadow* and *Diversion of Angels.*

The Triumph of Saint Joan is a three-part symphonic solo depicting the girlhood, military existence, and martyrdom of Joan of Arc. It opened upon a banner-like drop decorated with a huge fleur-de-lys. The music began stern and portentous, and Miss Graham in a voluminous cape walked slowly across upstage with the measured pace of a figure of destiny.

The fleur-de-lys was lifted, and a young girl dressed in blue appeared. She played with a triangle of red cloth; skipped downstage with hips turned in modestly; romped like a serious kitten. The music grew stronger and more insistent, and the girl made melodramatic thrusting gestures and jumped purposefully.

She was replaced by a slender, black clad warrior-maiden bearing a rather ridiculous six-foot sword. She brandished the monstrosity and went through some manful athletics in bravura style.

The music quieted. A woman clad in red entered. She clutched a cross and fell to the ground in dramatic arched-back fashion. After a short episode of torture and fear, she climbed upon a tilted sepulchre upstage and then rose, fastening a gleaming cape about her shoulders. As she proceeded downstage, the music blared to a close.

Visually, dramatically, and musically *The Triumph of Saint Joan* is a tour de force, a pageant for solo dancer. The costumes and decor are handsome and theatrical. The music, especially in the first and third sections,

continued on page 46

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continued from page 45

is heroic and full-blooded, although unsuited to solo work even by someone of Miss Graham's projection. But the most amazing element of all was Miss Graham's dancing. She danced and looked like a sixteen-year-old. As she skipped about in the opening section, one had the honest illusion of a girl playing in the fields. And in subsequent sections she performed with an almost demoniacal vitality and boldness. But the unbelievable strength of her dancing and the magic of her acting could not save *The Triumph of Saint Joan* from being a piece of literary hokum.

The set for *Saint Joan* was by Frederick Kiesler, and the music (which, like the dance, was commissioned by the Louisville Symphony Orchestra) was by Norman Dello Joio.

Canticle For Innocent Comedians, a work for the company without Miss Graham, has the makings of a beautiful, lyric utterance. But at present one has the feeling that it has not really acquired the stamp of conviction.

The dance began in a mood of radiant simplicity. To the insistent beating of a drum (the interim percussion accompaniments were planned and executed by Saul Goodman, although the score was by Thomas Ribbink) slender green-clad girls and a single young man walked on lightly one by one and draped themselves dreamily about a circular enclosure. After all had entered, they broke the enclosure into sections and pushed them off. And thus was set the format of the dance in which the chorus of participants in a rite of innocence altered their physical environ-

costume design by k. c. armstrong

ment by moving the ingeniously designed (by Frederick Kiesler) and almost humanly functional segments of decor. It might be said that Miss Graham choreographed for the decor as well as the dancers.

After the brief prologue, there began a series of solos and duets in praise of the elements in our physical environment that are at once its substance and its beauty. First the Sun (Bertram Ross) stretched happily against a piece of sky, while the chorus of maidents circled nearby in sweet absorption. Earth (Mary Hinkson) in apple green and bearing two flowering branches, moved languorously through a rather simple bit of choreography and sank to her knees, tipped over on one elbow.

Wind (Robert Cohan) burst upon the scene in solid leaps and abrupt changes of direction. Water (Helen McGehee) crept out from beneath a convex as though seeping from a rock. She skipped and fluttered her hands like a child imitating rain. She undulated her body and arms and legs, ran up and down the convex, and after a solo that was too long and had no salient movement core, scampered away.

Fire (Stuart Hodes) followed. He flirted with three girls, tossed them a pink flower, jumped, cartwheeled, pranced, and acted like a boy at an adolescent birthday party. The Moon (Yuriko) shared a latticed window with the Sun. Her solo began in silence. And as she rolled her forearms about each other, she seemed to be dancing to some private waltz tune audible only to herself. The Sun watched her quietly.

After a frolicsome but unspontaneous duet between Wind and Water, a tall bare door opened ominously and Death (Pearl Lang) stood forbidding and elegant in her black gown and gleaming veil. With a full complement of feminine wiles she seduced the Sun and left him stretched out prone on the ground while she knelt in triumph, arm upstretched, behind him. She then reentered her door, which closed mysteriously behind her.

The hollow sounding drum beats that had opened the work returned, and the chorus clustered quietly around death's door. The Sun opened it, and there, bathed in glowing light stood Earth with her flowering branches.

And so the cycle was completed in a song of faith, a hymn to the magic of growth and rebirth. But as it now stands, the theme has not been thoroughly integrated. The solos (many of which are too long) stray from the central theme. And they range too widely in style from the realism of Miss Lang's and Mr. Hodes' solos to the abstraction of the others.

Despite the fact that they move earnestly and well, the members of Miss Graham's present group do not have the individuality of her former dancers. The only performers on this occasion who had real authority were May O'Donnell (guest artist in *Herodiade*)

continued on page 49

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continued from page 47

and Pearl Lang, both of whom date from a former day. Bertram Ross and Mary Hinkson of the present company also showed promise. The chorus of participants consisted of Patricia Birsh, Linda Margolies, Miriam Cole, Dorothy Krooks, and Matt Turney.

Miss Graham herself was as captivating as ever. We'll never forget the opening moment of *Errand into the Maze* (the first number on opening night), when she stood alone upstage tensely waiting for the music to begin. The audience broke into passionate applause that expressed their affection for this greatest of all modern dancers and their sense of wonder at this slender woman who says more standing still than most dancers say in a whole program. If anything, her dancing in *Errand Into the Maze* and *Herodiade* had more impact than ever. It came of passion stripped to the bone; of phrases carefully and perfectly wrought; Of an innocence far deeper than that of *Canticle for Innocent Comedians* — the innocence that underlies absolute artistic integrity.

It was a pleasure to hear a full orchestra, and they did a lively job under the direction of Frederick Prausnitz. Too bad that the proper orchestration was not available for Thomas Ribbink's score for *Canticle.* As it was, Helen Lanfer did her usual sensitive job at the piano.

Jean Rosenthal was on hand to effect lighting sorcery. And large audiences were on hand to help swell the Juilliard Dance Scholarship Fund, for which these concerts were benefits.

•

Federico Rey and Pilar Gomez
April 19
Central High School of Needle Trades

The concert of Federico Rey and Pilar Gomez was a fashion show of what the well dressed Spanish dancer should wear. There were gleaming boleros and gowns shot with sequins. There were seductive side drapes and cleverly contrasting underskirts. There were daring combinations like orange and rose; purple and red.

But what did all this have to do with Spanish dancing? The answer is, "not very much." We would have exchanged all the couturier's magic for a pinch of salt, a handful of earth, in other words, the stern inner core that means true Spanish dance.

And strangely enough, Mr. Rey at one time was much closer to being an artist than he is now. Although he never had much fire, he had a clean line and a simple dignity. But night clubs and one night stands have taken their toll. Both he and Miss Gomez emphasize the flashy, surface qualities of Spanish dance — the flirtatious glance, the adolescent histrionics, the noisy taconeo. And so the fact that they work very hard and that their program is beautifully and smoothly organized seems just a little wasteful. All that expenditure of energy could be channelled into an artistic experience instead of merely a peppy show.

Their accompanist, Silvio Masciarelli, sustained the dance portions admirably, but he, too, was facile and superficial as a soloist.

•

Midi Garth, Stuart Hodes, Linda Margolies
April 20
92nd Street "Y"

One of the principal compensations in watching young dancer-choreographers grope their way up the ladder toward artistic self-realization lies in charting the signs of growth and development. This charting activity is sometimes the only compensation, and so when there is little growth, one feels cheated.

We felt a bit cheated after the concert of Midi Garth, Stuart Hodes, and Linda Margolies. In their works that dated from previous performances, each dancer confirmed a

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1 Spoon-Time — Playing spoons in Chet costume.
2 Tap-ology—School room scene with dialogue in rhyme for teacher and six pupils. Dance.
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19 Tappin' The Tom-Tom—Musical Comedy group number.
20 Tap Dance Sitting Down—Line-up of girls big tap ensemble number.
21 Washboard Rhythm—Solo or group using thimbles for strumming.
22 The Scratch—Eccentric solor or group.
23 Shakin' The Shaker—Intermediate—cocktail shakers-off beat rhythm.
24 Technique vs. Swing—Court Room Scene good opening—cast of eleven.
25 Buck-aroo — Intermediate group of four-lariats.
26 Signals—Intermediate—Navy flag Wig-Wag.
27 Semaphore Tap—Intermediate—military tap swish of flags on stop time music.
28 Broom Dance — Intermediate — using small push brooms, stiff bristles—group.
29 Soft Shoe Cane—Solo or group. Lots of style top hat and tails.
30 Taps In Pawn—Opening Number —Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.
31 Treadin'—Intermediate Stair Dance.
32 Cricket Strut—Children or adult beginners.
33 Pop Gun Parade—Children, easy.
34 Military Drum—Group-drums attached to backs.
89 Banjo Tap—Novelty tap Dance.
90 Anvil Chorus Tap—Group, with prop anvils.
91 Barber Shop Swing—Group, wearing beards.

(Please order by number)

92 Doing The Jay Walk—Musical Comedy Tap.
93 Truckin'—A Tap Dance Version.
94 Piano Tap—Group, carrying toy pianos.
95 Mammies On Parade — Group, southern mammies and Topsy.
96 Hot Feet — Group, boot-blacks and customers.
97 Swishin'—Solo or group strut.
98 Ozark Antics—A Hillbilly Novelty.
99 Hot Tamales—Solo, duet or group.
100 The Continental—Duet or group.
101 The Big Bad Wolf and The Three Little Pigs—Quartet.
102 Shakin' The Rhumba—Solo or group, with rhumba shakers.
103 Tambourine Rhythm — Solo or group, with tambourines.
104 Tap-ioca—Duet or couples.
105 I See By The Papers—Rubber-legs rhythm, duet.
106 Jungle Rhythm—Two groups of girls.
107 Mexiconga — Musical Comedy Tap Version.
108 Tambourine Tap—Solo or group.
109 Musical Comedy Tap Routine—Solo or group.

ADVANCED TAP ROUTINES

35 Tap Teasers—Rhythm and Riff.
36 Rhythm-Time — Rhythm One O' The Best.
37 Assorted Rolls—Various Rolls.
38 The Rogastaire—Boy and Girl.
39 Rhythmette—Rhythm and Riff.
40 Advanced Soft Shoe—Effective toe and heel work.
42 Buck-O-Mania—Tricky Rhythms.
43 Rhythmology — Wing and Toe Stand combination.
44 Rhythm Riddles—Stylish heel and toe work.
45 Adv. Syncopated Waltz Clog—It's different.
46 Twirling Rhythm—Smart Tap Solo.
47 Rhythmantics—Rhythm Solo.
48 Riff Time—Advanced Riff Rhythm.
49 Rhythm Preferred — Professional Routine.
50 Rhythm Kinks—Professional Routine.
110 Advanced Rhythm Routine — Solo or group.
111 Riffles—Advanced Rhythm Routines.
112 Advanced Rhythm Tap—Solo or group.
113 Advanced Syncopated Soft Shoe
114 Jack Manning Tap League of America
115 Syncopated Waltz Rhythm
116 Shades Rhythm Tap Dance
117 Deep South Walk
118 Personality Tap Rhythm
119 Advanced Double Up Rhythm
120 Advanced Broken Rhythm Routine

INTERMEDIATE TAP ROUTINES

51 Taptime—Rhythm group or solo.
52 Swingtime—Hot-Cha tap.
53 Intermediate Rhythm (B) — Group.
54 Hot Cha Tap—Swing style for girls.

(Please order by number)

55 Intermediate Rhythm Buck—Fast —Pick-ups tor finish.
56 Rhythm Tap Routine — Sliding trench finish.
57 Drum Roll Rhythm—Military Rhythm—cramp rolls.
58 Military Tap Routine — Nice rhythm.
59 Suzi-Q—Tap version.
60 Just Taps — Flashy, smart and easy.
61 Tappin' Time—Foundation-valuable.
62 Soft Shoe — One and one-half chorus. Breezy.
63 Foot Notes—Flash, lots of style.
64 Buckin' Along—Class or solo.
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66 Buckette—Good old buck dance routine.
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69 Soft Shoe Kick Routine—High kicks, tap specialty.
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74 Travelon—Jack Manning pictures illustrating steps.
75 Dipsy Doodle—Musical Comedy semi-advanced.
121 Slow Rhythm Buck Routine
122 Intermediate Eccentric Routine

BEGINNERS TAP ROUTINES

76 Waltzin' On Down — Effective, not difficult.
77 Simple Buck Dance—Good foundation.
78 Simple Waltz Clog — Not old standard type.
79 Foundation Tap Buck—For beginners.
80 Baby Tap—Effective for young children.
81 Baby Hot-cha—Jazz tap for children.
82 Foundation Tap Routine—Showy, simple.
83 Tiny Tots Tap—Teachable—simple.
84 Beginners Tap—For beginners, flashy.
85 Fundamental Tap—Nice arrangement, good style.
86 Simple Soft Shoe (A)—Good, solo or duet.
87 Simple Soft Shoe (B) — Little difficult.
88 Struttin' Tots—Simple, effective style.
123 Simple Tap Dance—For children and beginners.
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125 E-Z-Tap—A foundation tap dance routine.
126 Baby Tap Dance Course—Six progressive fundamental routines.
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strong early impression. Miss Garth (*Prelude to Flight, No Refuge,* and *Worship of a Flower*) is an adventuresome, intuitive creator with a great deal of integrity. Mr. Hodes (*Surrounding, Unknown* and *Flak*), although he is physically rather unresponsive to the demands of dancing, has a definite sensitivity to outward stimuli and is not afraid to give it intense emotional expression. Linda Margolies (*Curley's Wife*) has a pliant, responsive dancing instrument and a feeling for dramatic movement.

But how about the new dances? Miss Garth rolled on the ground and soared off into the wings in *Pastoral,* and she trod about with one arm pushing before her in *Hither, Thither . . . Whither.* Both dances had moments of her customary sharpness of perception, but they haven't been worked through so that form and feeling are one.

Miss Margolies toyed coyly with a balloon in *World on a String* and emoted in sloppy, two-dimensional fashion in *Demonium.* And she presented both of these amateurish tidbits with the arrogant self-assurance that a much more experienced dancer would hesitate to assume.

Mr. Hodes' trio, *No Heaven in Earth,* was a study in an adolescent-adult's attempts to relate to a woman and then to a man. While rather personal, its honesty created a certain degree of dramatic tension. This was the most affirmative of the premieres.

Mr. Hodes was assisted by Miss Margolies and John Smolko. Pianists for the occasion were David Tudor and Eugene Lester.

•

constantine

In Hollywood: Choreographer Lester Horton confers with Carmen de Lavallade and Duke Ellington about Liberian Suite, a new ballet to music by Mr. Ellington. Liberian Suite was premiered, with Miss de Lavallade as star dancer, at the May 23rd opening of Dance Theatre's modern ballet repertory.

continued from page 2

Summer-wise . . .

Aida Alvarez, well known dancer and choreographer, will serve in both capacities this summer at Finger Lakes Lyric Circus (one of the numerous "music circuses" springing up everyplace). The Finger Lakes tent, at Lake Skaneateles, N. Y., can seat 1,700. Roberta, Finian's Rainbow, New Moon and Kiss Me, Kate are among the musicals scheduled . . .

Sonja Levkova will also be dancer and choreographer this summer. She'll be at the Westchester Community Center, where a twelve-week Shubert Operetta Festival will be on the boards. The season starts on June 3rd with the hardly-known operetta, Little Geisha. **Yuki Shikoda** will advise on Japanese dances for this and also be the leading male dancer.

•

Changes . . .

Hope Sheridan, who conducted WNYC's Saturday Ballet Time program for two years, is now handling sales promotion for Colosseum Records. Among her duties will be the personal supervision of ballet recordings made by the firm . . . **Dr. George Amberg**, author of Ballet in America and Art In Modern Ballet, will be missing from the local dance scene next season. He'll be at the University of Minnesota as guest professor on the subject of experimental films.

•

The Magic Name of Nijinsky . . .

Romola Nijinsky's new book, The Last Years of Nijinsky, came off the press on May 28th. At the same time, Musical Artists announces that **Mme. Nijinsky** will be off on another lecture tour come next fall. No solo this time, she'll have **Paul Szilard** as her collaborator. He'll demonstrate ballet technique to illustrate her descriptions, and be an informal participant in platform dance discussions.

•

Here and There . . .

Brooklyn's Stage for Dancers presented Doris Humphrey's Variations and the conclusion from New Dance, composed in 1936. **Fred Berk**, who directs Stage for Dancers, will head the dance department at the Music and Dance Camp at Henderson, N. C. . . **Miriam Marmein's** Monomet summer theatre and school starts on June 22 . . . Black Mountain College will have **Katherine Litz** and **Merce Cunningham** in their dance department this summer. . . The National Ballet Guild of Canada will hold a six-week summer school in Toronto again, under the direction of **Celia Franca**. . . . N. Y.'s **Ballet Theatre School** will have a summer course from July 7th to August 15th.

•

In May . . .

On the 12th dance students of Howard University, Adelphi College and Sarah Lawrence College appeared on an attractive program at the Henry St. Settlement. This was the first away-from-home appearance of the Howard University group. . . . On the 13th, **Louise Xanelli** gave a Carnegie Recital Hall performance. . . **Lillian Shapero** was dance soloist at Carnegie Hall with the Jewish Peoples Chorus, May 3rd. . . **Maya Deren** illustrated her May 4th lecture on Haiti by a demonstration of ritual dance.

•

Also in May . . .

Alfred Chatila, who manufactures dance apparel, flew to Europe for a three month buying tour. . . The One Hundred Year Association and the N.Y.C. Chamber of Commerce presented **Dazian's** with a certificate of merit for its 110 years of service to the theatrical industry.

•

Joseph A. O'Brien . . .

We regret to announce the death of **Joseph A. O'Brien**, member of the Dance Masters of America, who passed away in April in Lynn, Mass.

•

Association Notes . . .

NADAA has announced a new Boston chapter . . . The American Society will present **Raymond Nelson** as a feature of their August convention. Mr. Nelson is the producer-director of over 500 television shows and has had extensive pioneer experience with ballet on TV.

•

The Hustle and Bustle . . .

The professional performances may be slowing up, but this is recital time, and the professionals of the future are appearing, or have recently appeared in school recitals or spring concerts. Among those we know about, are: the **Armand School** in Detroit, Michigan, May 27th; the **Bayside School of Ballet** in Long Island, June 6th; the dance classes of the **Barnard Memorial** in Dorchester, Mass., April 18th; the **Beth Weyms School** in Welland, Ontario, May 16th . . . leading Michigan modern dance groups presented their annual dance concert at the Jewish Community Center in Detroit, on May 4th. . .

Ballet Academy of Seattle, Washington will present its annual performance on June 8th, Directors **Marian and Maria Ladre** are pleased to announce the graduation from their school of **Gwenn Barker** and **Barbara McGinnis**, who proceed to New York to seek a place in the ballet world. . .

Peter Deign is choreographing Hansel and Gretel for the **Wally Coyle School** in Bloomfield, N. J. . . **The Ballet Russe Academy of Cleveland** had its second annual spring concert on May 24th. . . **Rossie Gilmore**, who has been sparking dance activity around Toledo, Ohio for the past three years, will present two original ballets with students from Bryan and Defiance. The ballets are called, amusingly, A Dog's Life and The Liquid Witch. . . From April 14th through 18th the **Josephine Schwartz School of Dance** gave a series of ballet performances for the benefit of the Children's Ballet Company and the Dayton Theatre Group, both of which perform actively throughout the year. . .

The **Stanley Herbertt Ballet Arts Academy** of St. Louis, Mo. is presenting its first full length concert with the professional members of the school on June 1st. Mr. Herbertt, formerly of Ballet Theatre, is doing the original choreography. . .

The **Louisville Ballet** made three lecture-demonstration appearances in May. The programs presented a history of ballet in America since Pavlova, and showed dances of classic, romantic and contemporary character. Artistic Director **Thomas Jordan** was the commentator.

•

A House is a House is a Villa . . .

On May 12th the **Brooklyn** Museum presented This is My House, the spring production of the museum's Dance Theatre for Children. The company directed by **Miss Pieter Dominick**, now has 45 members, chosen by audition, whose ages range from 9 to 16. The May performance included such compositions as the Doll House, the Bamboo House, the Victorian Villa, the Bee Hive, the House by the Sea and the Skyscraper of New York.

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events in san francisco . . .

The great **Alexandra Danilova** was guest ballerina in Serenade which the San Francisco Ballet presented April 18th at the War Memorial Opera House. Regular members of the company who were outstanding were **Sally Bailey** (who danced the lead in Swan Lake exquisitely), **Gisella Caccialanza**, **Nancy Johnson**, **Roland**

Vazquez, Leo Duggen, and **Aaron Girard.**

The San Francisco Dance League sponsored two concerts at Girls High School Auditorium last month. The first, April 18, featured **Mark Ryder** and **Emily Frankel** in a very interesting and original program. Dance groups from three local colleges were presented in the second concert **Eleanor Lauer's** group from Mills College, **Bernice Peterson's group** from San Francisco State, and dancers from the University of California, directed by **Eleanor Vandenberg.**

Giana George, a member of the Dance Players unit of the Halprin-Lathrop Studio Theater will return this summer to Reed College as guest teacher of modern dance.

A recital entitled Ballet Celeste was presented at the Marines Memorial Auditorium by the San Francisco Conservatory of Ballet and Theater Arts, of which **Merriem Lanova** is director. The program included Swan Lake, Italian Caprice, and excerps from Coppelia, and Giselle. The amazing accomplished dancers were all under twelve years of age. **Janine Thoene,** age eleven, danced the Queen of the Swans. Other recitals last month were by the schools of **Tatiana Svetlanova,** and **Sergei Temoff.**

June Wilson Cahn

•

chicago letter . . .

David Tihmar is in town starting rehearsals for the shows to be put on for the North Shore Music Theatre, the operetta-in-the-round summer theatre just north of town. Tihmar will direct the entire productions and will have **Mary Statz** as choreographer. Repertoire will include Desert Song, Carousel, Finian's Rainbow, Fledermaus, Annie Get Your Gun and Brigadoon. **Janice Cioffi** will dance the leading role in Carousel but most other dance parts will be assigned to Chicago dancers.

Margot Koche was dance director for the South Shore Follies, an annual affair of considerable scope. Miss Koche also appeared in Curtis Hall on April 27 where she presented her advanceed pupils.

The program on April 27 by **Belden Starr** and his group included American Ballads, Bolero, Fire Dance and a Javanese number.

The **Katherine Flower Dancers** who appeared in Kimball Hall on April 27 have developed a great deal during the past season. They have been touring the middlewestern college towns with an entertaining presentation giving a history of the Negro's contributions to American dance. The troupe is fortunate in its male members, particularly **Joseph Long** and **Rudolph Crier.**

Sybil Shearer has opened a concert room in the Fine Arts Building to be known as **Clon's Close. Opening event was a terrific performance by Harriette Ann Grey** and several members of her group.

Inez Clavijo, who has danced and directed troupes in this town as well as taught, was recently married to television actor **Nicholas Russo.**

Janet Sinclair, formerly an editor of London's Ballet Today, met Chicago dancers **Ruth Page, Bentley Stone, Walter Camryn** and a lot more during her Chicago stopover before proceeding west to join husband **Leo Kersley** now teaching in Denver.

A number of Chicago dancers are globetrotting. **Carolyn Blair** is in Mexico studying at the Academia de la Danza Mexicana, the school connected with the Bellas Artes. **Jerome Andrews** was in Nice most of the winter. After some study with Mary Wigman in Berlin this spring he went on to Stockholm, and is now in Paris arranging for concerts there. **Virginia Donaldson** of the Opera House's promotion department went to New York for a short visit and found herself on the plane to London with Sadler's Wells Theatre Ballet. **Edward Noll,** who directed London's Empire Girls for two years, arrived in America on April 24. He will be directing dances for Pittsburgh's Civic Light Opera Co. this summer.

The **Mary Vandas Dancers** will give a program in the Eighth St. Theatre on June 27. Alfred Floyd will appear in the same place on June 29. **Berenice Holmes** is planning a program in the St. Alphonsus Auditorium on June 7.

Except for the Dog Show scene, credited to **Ruthanna Boris,** no program credit is given for choreography in Two on the Aisle, which opened here May 6. **Kathryn Lee, Ray Harrison** and **Margery Beddow** are principal dancers.

Ann Barzel

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mexico city notes . . .

For the first time in the history of Mexican ballet, a professional group of Mexican ballet dancers are on tour outside this nation. The **Ballet Concerto de Mexico** consists of 22 expertly trained dancers, ranging in age from 17 to 25. **Mme. Nelsy D'Ambre** is directing the repertoire, which includes classical and original works. During the month of May the company will appear in San Salvador, Guatemala, Honduras, Nicaragua and Costa Rica.

Most of the performers are known in the United States. **Cesar Bordes,** star and choreographer has appeared with the Original Ballet Russe, Carousel and Annie Get Your Gun. His co-star, **Lupe Serrano,** has just completed a season as soloist with the Ballet Russe de Monte Carlo. Guest artists **Felipe Segura, Fernando Schaffenburg, Salvador Juarez** and **Armida Herrera** have all appeared with companies in the U.S.

These eager young dancers received no pay for rehearsals; in fact, each contributed 40 pesos a week for studio rental. On tour they receive $8 per day for members of the corps de ballet, $12 for soloists and $20 each for the two stars. Not exactly big-time pay, but they're glad to do it. . .

The National University of Mexico has recently announced a new department of dance, headed by **Magda Montoya.** Students will study anatomy, literature, music, history of art, philosophy of dance, as well as dynamics and practise of the dance. Applicants must present academic qualifications, and will work toward a Master of Arts degree in dancing. . .

The current dance season (with another week to go as this is written) at Bellas Artes is definitely a success. Presented again are the two outstanding ballets created under Jose Limon's tutelage during the past two seasons, — **Guillermo Key's** El Chueco and **Guillermo Arriaga's** El Sueno y La Presencia, — with new polish from additional rehearsals. Both these Guillermos, the Academy's top choreographers, have new ballets, too.

Keys danced the lead in his own La Poseida, less ambitious than El Chueco, but showing his growth as a choreographer. Arriaga has two new productions, El Balada Magica and Antesala, the latter a delightful comedy that supplies a much needed note of lightness to a repertory that leans heavily on tragic themes.

Of the other new ballets, some are definitely practise efforts of budding choreographers; but others deserve mention. Works by **Martha Bracho** and **Muros Verdes** are both good. Two of the new ballets are outstanding and exciting. They are: **Xavier Francis'** Tozcatl, a first major effort, based on the ancient festival of sacrifice to the god Tezcatlipoca, effectively set to the moving percussion music of Carlos Chavez, with sets and costumes by Covarrubias; and La Hija del Yori of **Rosa Reyna.** Rosa really proves herself as a choreographer with this work. The dance is of Yaqui Indian life, and is beautifully performed. Dance patterns and the development of the final exciting scene are excellent and professional. . .

The University Cultural Center presented a festival of native dances at the end of April, featuring a Mayan dance group headed by **Princess Nicte Ha** and twelve Totonaca dancers from Papantla who gave two performances of the famous Dance of the Flyers. Although this dance is most effective in its natural surroundings, the occasion was a rare opportunity for many people who are unable to go to Papantla for the annual fiesta of Corpus Christi.

Patricia Fent Ross

Chicago National Association of Dancing Masters

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KATHERINE FISHBACK
Children's Dances

ARLENE RODE
MARGOT KOCHE
Children's Novelty Dances

GERTRUDE E. JORY
THOMAS ARMOUR
Ballet Dances

CHARLES FISHBACK
Acrobatic

GRACE HANSEN
Ballroom Dances

ANN WINCHELL
Baton Twirling

MARIE BUCZKOWSKI
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Acrobatic

JIMMY HUNT
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BENTLY STONE
Ballet

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Baton Twirling

VIRGINIA MORRISON
Square Dances

WALTER CAMRYN
Character

BETTY MAY HARRIS
Hawaiian Dances

JUDITH SPROULE
Children's Dances

GLEN SHIPLEY
EDDIE ROBERTS
LOUIS DAPRON
Tap and Novelty

MARION CARLSON
Ballroom Dances

FACULTY FOR THE WEEK OF THE CONVENTION

MURIEL STUART
Ballet

HOCTOR AND BYRD
Stage Presentations

VASHI AND VEENA
East Indian Dances

YUREK LAZOWSKI
Character

CHARLES FISHBACK
Acrobatic

C. VERN AND SARA YATES
Ballroom Dances

FRANCES COLE
Children's Dances

MARGARET SMITH
Baton Twirling

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